

Original Music Soundtracks for Motion Pictures and TV

VOLUME 5, NUMBER 8

FILM SCORE

M O N T H L Y



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Sometimes he just
sings that way

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RANDY NEWMAN PORTRAIT BY WILLIAM CLAXTON; **THINGS**

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The Legacy Lives On

TOUCHING ANECDOTES FROM
FILM SCORE MONTHLY'S NEWEST KAPLAN

When my brother, Jonathan the cherry-lipped prince, was in charge of mail order and was asked to do his first editorial, he wrote "In an entire year of working at *FSM*, I've only made about 10 mailing errors, all of which were actually Lukas Kendall's fault." I, Alexander, have been working at *FSM*

for only four months and have already made far more than 10 mistakes, all of which were actually my fault.

But I'm so excited! I've always wanted to write an editorial for *Film Score Monthly* so I could open the magazine and see my signature on the first page. I can't wait until this issue is published so I can walk into the Virgin Megastore and see it resting

next to whoever's flat belly is on the cover of this month's *Maxim*.



The rewards of being a member of the *FSM* staff are usually found on the magazine racks.

Very Important People

When I first started reading *FSM* back in 1993, I never dreamed that I'd ever actually meet important people like Lukas Kendall or Nick Redman, or even Jeff Bond. Four years later I went to Los Angeles to go to school, and meeting these *FSM* people was a surreal, transcendent experience for me—almost like hanging out with celebrities. Of course, I've since learned that with the exception of Nick Redman, these people are not celebrities. Jeff Bond especially is not a celebrity, but rather a cold piece of meat who sits in his cubicle like the Grim Reaper. My new nickname for Jeff Bond is the Grim Reaper. Since managing editor Tim Curran

wasn't a part of *FSM*'s earlier years, I don't hold him in the same mythic regard as Jeff Bond or Lukas Kendall, though he is actually a kinder person than both of them put together. Still, Lukas Kendall is becoming a father figure for me. I'll never forget his sage advice, like the time he accidentally smelled my breath and said "Uggh...mints, Al, mints!"

Life Enriching

Film music means a lot to me and has influenced every aspect of my life. I'll never forget the time I was thrown off of America Online for impersonating John Williams. Or the time Lukas asked me to pretend to be Michael Kamen's agent in order to convince someone to remove a *Die Hard* bootleg from an internet auction. But now I do not have to pretend to be important anymore—I *am* important. In the four years that I've been in L.A., I've made great friends, and burned bridges with only two famous film composers, both of whom are named Joel. Thanks to my job at *FSM*, I am an integral part of the film music community.

There is, however, a downside to my instant success in this industry. I used to devour every *FSM* when it arrived in the mail, but now that I work on the magazine and read it in its various stages of production, some of that anticipation and thrill is gone for me. In fact, all of it is gone. But I am willing to sacrifice that thrill because I know that somewhere out there, there are readers who love the magazine and look forward to its arrival just like I once did.

Plus, the future still holds the promise of excitement for me, as I have yet to meet the most important film music person of all—Andre Dursin.

Alexander B. Kaplan

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Winter Quarter begins on January 6, 2001. HERE ARE THE COURSES AND INDUSTRY PROFESSIONALS WE HAVE LINED UP:

NEW

• **The Art of Orchestration**, STEVEN SCOTT SMALLEY, Emmy Award-winning composer, orchestrator, and conductor whose orchestration credits include *Mission: Impossible* and *Batman*

• **Electronic Composition for Film and Television**, ROGER NEILL, ASCAP and BMI award-winning composer

NEW

• **Composing Using Finale 2000: A Workshop**, NORMAN LUDWIN, composer, arranger, publisher, and musician; President, Ludwin Music; copyist credits include *101 Dalmatians* and *Casper*

• **Film Scoring II: 20th-Century Compositional Techniques**, ROBERT DRASNIN, composer/conductor of scores for numerous television series, movies, and documentaries; former director of music, CBS

• **Film Scoring IV: Composing and Conducting to Picture**, JERRY GRANT, television and film composer whose TV credits include *The Secret World of Alex Mack*, *Quantum Leap*, *Hunter*, and *Magnum P.I.*

• **Staying in Sync: The Techniques and Methods for Putting Music, Audio, Film, and Video Together**, LES BROCKMANN, recording engineer specializing in recording music for prime-time television and films

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NEWS

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PSYCHO Score Honored by NPR

Rhett and Daffy also get nods



Bernard Herrmann's score for *Psycho* has been selected as part of National Public Radio's 100, a collection of the most influential American musical compositions of the 20th century. In an October 30 broadcast, professor Royal S. Brown, film critic Leonard Maltin, biographer Steven C. Smith and composer Danny Elfman all testified in support of the enduring significance of Herrmann's work. The 12-minute broadcast, part of "All Things Considered," included several musical excerpts, including a comparison of "The Swamp" cue from *Psycho* with a portion of Herrmann's 1935 composition *Sinfonietta for Strings*, to illustrate his early interest in "dark" sounds. The notorious shower scene was played twice, with and without Herrmann's underscore, to demonstrate its effectiveness.

Picking the Winners

The criteria for selection is: "By virtue of its achievement, beauty, or excellence, the work is an important milestone of American music in the 20th century. It significantly changed the musical landscape, opened new horizons, or in itself had a major effect on American cul-

ture and civilization." NPR's 100 includes works as diverse as Paul Simon's *Graceland* album, George and Ira Gershwin's "I've Got Rhythm," and Aaron Copland's *Appalachian Spring*. But *Psycho* is one of only three film soundtracks honored; the other two are Max Steiner's *Gone With the Wind* and Carl Stalling's Warner Bros. cartoon scores. Film songs honored include Nacio Herb Brown & Arthur Freed's "Singin' in the Rain," Harold Arlen & Yip Harburg's *Wizard of Oz*, and Isaac Hayes' theme from *Shaft*. These and other selections will be featured in broadcasts throughout the remainder of 2000. Check your local listings.

Jerry & Bruce Composing for New Disney Theme Park

Jerry Goldsmith and Bruce Broughton have both taken short breaks from feature films to write scores for attractions at Disney's newest theme park, Disney's California Adventure,

located adjacent to Disneyland Park in Anaheim, California. The park celebrates the heritage of California, including its contributions to agricultural, entertainment and aerospace industries.

Goldsmith's score will accompany "Soarin' Over California," a grand-scale film/attraction that takes park guests on a virtual plane ride over much of the state's wine country, beaches, cities and deserts. Broughton will compose the score for "Golden Dreams," a 23-minute film that details the history of California, from the early settlement of the Native Americans and the immigration of Gold Rush miners through the rise of the entertainment and computer industries in the 20th century. Disney's California Adventure opens February 8, 2001.

Historical Film Music Books Due

Music in Film is an upcoming book from Filming Today Press compiling film music newspaper columns by Bruno David Ussher from the 1930s and '40s. Ussher was a Los Angeles music critic (and professor of music criticism at the University of Southern California) for Los Angeles newspapers, magazines and scholarly journals from at least the 1920s into the 1950s. From 1938 to 1941 his column

appeared in the *Los Angeles Daily News* (not connected with the current *Los Angeles Daily News*) and regularly covered film music.

For more information contact editor G.D. Hamann at Filming Today Press, 2365 Scarff Street, Los Angeles, CA 90007 or e-mail GDHamann@juno.com. Filming Today Press has published over 100 books of newspaper coverage in the 1930s of film stars, character actors and film directors.

Radio Scores

Leonard Maltin's *The Great American Broadcast: A Celebration of Radio's Golden Age* has been published in trade paperback by NAL/New American Library. One chapter covers music on radio in particular, for which Maltin has interviewed Jerry Goldsmith, Billy May, the late Frank De Vol and a number of colleagues of Bernard Herrmann. Film music had a big crossover with radio music of the 1940s and '50s (Herrmann in particular wrote a great deal of radio music), and this book promises revelatory material plus never-before-seen stills.

Toon Tunes

The new book about the professional life of Jay Ward, *The Moose that Roared*, has some material pertaining to FSM's favorite underappreciated composer—Jerry Fielding. Apparently Fielding was bandmaster at several events for the *Bullwinkle* show in the early 1960s.

DOWNLOAD ON THE DOWNBEAT

You can download John Williams' new theme for Masterpiece Theatre's American Collection at the Masterpiece Theatre site. Recorded in Boston last June and mixed in Los Angeles, the theme will accompany the opening and closing credits for each of the nine films included in the American Collection series, which premiered on PBS in October.

Tim Burton's newest creation, *Stainboy*—a new animated serial cartoon, with a score by Danny Elfman—is available exclusively online at <http://www.shockwave.com/>

Record Label Round-Up

Resistance is futile. Surrender your wallets.

On Again, Off Again... On Again!

We're happy to report that the German division of WEA (Warner Bros.) has gone ahead with official CD reissues of Jerry Goldsmith's scores to *Twilight Zone: The Movie* (1984) and *Under Fire* (1983). These were previously announced to be coming from the Japanese division of WEA, but then canceled. Now they've suddenly appeared from Germany! The track lists are exactly the same as the LP releases (and previous Japanese CD of *Under Fire*)—and the packaging is slim—but the sound quality is reportedly excellent, as befitting authorized editions.

Aleph Records

Coming soon is the score to Lalo Schiffrin's 1977 *Rollercoaster*.
www.aleph.com

Amber Records

Forthcoming from Elmer Bernstein's new label are Volume Two of the Charles & Ray Eames films series, and a rerecording of *Kings of the Sun*.
www.elmerbernstein.com

Artemis

Forthcoming are *Ernest Gold Vol. 2: Ship of Fools*, *Ernest Gold Vol. 3: Cross of Iron*; *Mary, Queen of Scots* (John Barry); *Anne of the Thousand Days* (Georges Delerue); *Khartoum* (Frank Cordell; with additional music and opening narration by Leo Genn).

Brigham Young University

Forthcoming is *The Glass Menagerie* (Max Steiner, 1950).

Chromatic Records

Due Jan. 2001: *License o Chill: Spy vs. Fly*, a trip-hop tribute

to *James Bond* spy music. Due spring 2001: *V.I.P. The Original Television Soundtrack* (Frankie Blue).
www.chromaticrecords.com

Chapter III

Due Jan. 23: *Invisible Circus*, featuring score from Nick Laird-Clowes (formerly of the band Dream Academy), and songs by Yo La Tengo, the Upsetters, Trashmonk, Woodrow Wilson Jackson III and Petra Haden.
www.chapteriii.com

Cinesoundz

Due late November is *7 Days to Live* (score by Egon Riedel, plus songs from various artists). Due in December is *Filmmuseum Berlin Vol. 2*, a compilation of German film music from the 1950s through present day. The Ennio Morricone remix CD (various artists, including Rockers HiFi, Pizzicato Five and Nightmares On Wax) has been pushed out to January 2001. Due in February is *La Linea* (Franco Godi), featuring music with some voice-over and sound effects.

Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; tel: +49-89-767-00-299 fax: +49-89-767-00-399 info@cinesoundz.de; www.cinesoundz.de

GDI/Hammer

Forthcoming is the first-ever release of Gerard Schurmann's complete score to *The Lost Continent*.

GNP/Crescendo

Due late fall are *Farscape* (Subvision and Guy Gross; TV series); *Lexx* (Marty Simon; TV series) and *Robocop: Prime Directives* (Norman Orenstein; TV series).
www.gnpcrescendo.com

Hexacord Productions

Hexacord Productions' forthcoming first release will be the

score to the 1970 Italian thriller *Lo Strano Vizio Della Signora Ward* (Nora Orlandi) followed by *La Smagliatura* (Ennio Morricone). Susequent upcoming releases will include *Al Cinema Con Edda Dell'Orso* (compilation from original soundtracks of the '60s and '70s.); *Eva, La Venere Sel Vaggia* (Roberto Pregadio, limited pressing); and *Trinity Goes East* (Alessandro Alessandrini), a new spaghetti western feature.

Contact: Prof. Roberto Zamori
P.O. Box 13 - 59014 Iolo - PRATO - Italy
Tel./Fax : +39-0574-625109
www.hexacord.com



FSM CLASSICS

As its first Golden Age Classic release of the year, Film Score Monthly proudly announces Elmer Bernstein's score to *From the Terrace*, the then-controversial and suggestive 1960 theatrical soap opera. The film stars real-life couple Paul Newman and Joanne Woodward as a beleaguered pair wrestling with infidelity, mistrust and their conscience. Bernstein pulls out all of the stops in this score, from warm Americana, to high melodrama.

More Golden Age releases are on the way, along with terrific (and exciting) Silver Age surprises. Send us your suggestions; contact info, pg. 2.

Hollywood

Due Dec. 19 is *Save the Last Dance* (various artists); Mar. 23: *At Seventeen* (various artists).

Intrada

Due November 28 is the score to the Hallmark Hall of Fame TV movie *The Lost Child* (Mark McKenzie).
www.intrada.com

Marco Polo

Coming soon: *The Treasure of Sierra Madre* (Max Steiner) and *Objective Burma* (Franz Waxman); a Malcolm Arnold CD of *Roots of Heaven* (including cues by Alfred Newman based on Arnold's work) and *David Copperfield*; and a Steiner CD of *Son of Kong* and *The Most Dangerous Game*. Coming from Swiss producer/ conductor Adriano: Georges Auric: *Suites From Lola Montez*, *Notre-Dame de Paris*, *Farandole*; and *Suites Rififi*, *La Symphonie Pastorale*, *Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*. Scheduled for release in the latter half of 2001 are two titles we've announced previously: an Adolph Deutsch album with extended suites from *The Maltese Falcon*, *High Sierra*, *George Washington Slept Here*, *The Mask of Dimitrios* and *Northern Pursuit*; and a Bernard Herrmann CD featuring the complete score to *Five Fingers* and most of the score to *The Snows of Kilimanjaro*.

Milan

Due Dec. 12: *Figgis on Figgis* (Mike Figgis retrospective), *Frasier* (music from the TV series) and *Shadow of the Vampire* (Dan Jones). Forthcoming is *Une Pour Toutes* (Francis Lai).
www.milanrecords.com

Monstrous Movie Music

The next Monstrous CD will be *Mighty Joe Young*. This "Ray Harryhausen tribute disc," features music from three of his early pictures: 1949's *Mighty Joe Young*, (Roy Webb); 1957's *20 Million Miles to Earth*, (Mischa

Bakaleinikoff and Columbia music library cues by George Duning, Frederick Hollaender, David Diamond, Daniele Amfitheatrof, Max Steiner, David Raksin and Werner Heymann); and 1956's *The Animal World*, an Irwin Allen documentary scored by Paul Sawtell. *This Island Earth* will follow.
(800) 788-0892, fax: (818) 886-8820
email: monstrous@earthlink.net
www.mmmrecordings.com

Pacific Time Entertainment

Due Jan. 23: *What's Cooking* (Craig Pruess); February 13: *Ricky 6* (Joe Delia).
www.pacetimeco.com

Percepto Records

Scheduled for late-fall is a limited-release promotional CD for Vic Mizzy, which will—at long last—compile many of the composer's classic '60s film and TV themes. Titles will include *The Ghost and Mr. Chicken*, *The Caper of the Golden Bulls*, *A*

Very Special Favor, *The Night Walker*, *Did You Hear the One About the Traveling Saleslady?*, *The Shakiest Gun in the West*, *The Spirit Is Willing*, *The Perils of Pauline*, *The Reluctant Astronaut*, *The Love God*, *Don't Make Waves*, *The Busy Body* and *How to Frame a Figg*. TV themes include *The Addams Family*, *Green Acres* and more.

Their next commercial release is a Ronald Stein doubleheader: *Invasion of the Saucer Men/It Conquered the World*.

www.percepto.com

Pomme (France)

Forthcoming is *Le Fils du Francais* (Vladimir Cosma).

Prometheus

Due in mid-December is Alex North's score to *Africa*, a 1967 ABC News documentary. The album will feature the score, a four-movement symphony and two additional pieces that were

cut from the original MGM release.

RCA Victor

Due Dec. 12 is the score to *State and Main* (Theodore Shapiro).

Rhino

Rhino will be releasing a trio of musical soundtracks on its Turner Classic Movies/Rhino Movie Music label Nov. 21: *Annie Get Your Gun*, *The Unsinkable Molly Brown* and *Hit the Deck*.

Rykodisc

Forthcoming but without dates are *Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry Fielding) and *The World of Henry Orient* (Elmer Bernstein).

Saimel Records

Forthcoming are *La Reina Isabel en Persona*, *La Rosa de Piedra* (Eva Gancedo) and *Tiempos de Azucar* (Luis Ivars).
www.rosebudbandasonora.com
Email: saimel@arrakis.es

Screen Archives Entertainment

Forthcoming is *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin).
Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642;
ph: 540-635-2575;
fax: 540-635-8554;
www.screenarchives.com

Silva Screen

Coming in January is *The Fugitive* (original television soundtrack by Pete Rugolo).

Sonic Images

Forthcoming is the original soundtrack for the Showtime horror series *The Hunger*, with music by FM LeSieur and David Bowie.
www.sonicimages.com

Sony Classical

Forthcoming is *Le Prof* (Jean-Claude Petit).
www.sonyclassical.com/music/soundtracks_idx.html

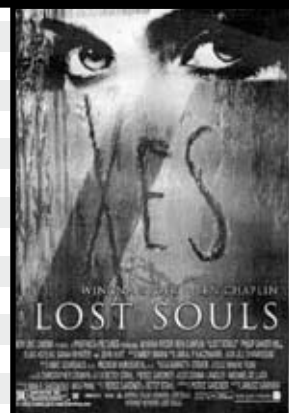
(continued on page 8)

NOW PLAYING Films and CDs in current release



<i>Bedazzled</i>	David Newman	Restless
<i>Bamboozled</i>	Terence Blanchard	Motown**
<i>Billy Elliot</i>	Stephen Warbeck	Polydor
<i>Charlie's Angels</i>	Ed Shearmur, Various	Columbia*
<i>Dr. T. & The Women</i>	Lyle Lovett	MCA**
<i>The Ladies Man</i>	Marcus Miller, Various	DreamWorks**
<i>The Legend of Drunken Master</i>	Michael Wandmacher	n/a
<i>The Legend of Baggar Vance</i>	Rachel Portman	Chapter III
<i>Little Nicky</i>	Teddy Castellucci, Various	Warner Bros.*
<i>The Little Vampire</i>	Nigel Clarke & Michael Scani-Wills	New Line**
<i>Lost Souls</i>	Jan A.P. Kaczmarek	Varèse Sarabande
<i>Loving Jezebel</i>	Tony Prendatt	n/a
<i>Men of Honor</i>	Mark Isham, Various	Motown**
<i>Once in the Life</i>	Various	Antra*
<i>102 Dalmatians</i>	David Newman, Various	Walt Disney**
<i>Playing Mona Lisa</i>	Carlos Rodriguez	n/a
<i>Red Planet</i>	Graeme Revell	Pangaea/Interscope**
<i>Rififi (1956)</i>	George Auric	import compilation
<i>Ring of Fire</i>	Richard Horowitz, Andrew Gross	n/a
<i>A Room for Romeo Brass</i>	Nick Hemming, Various	Milan**
<i>The 6th Day</i>	Trevor Rabin	Varèse Sarabande
<i>Solas</i>	Antonio Meliveo	n/a
<i>Stardom</i>	François Dompierre	n/a
<i>Wonder Boys (re-issued)</i>	Christopher Young	Columbia*
<i>The Yards</i>	Howard Shore	Columbia
<i>You Can Count on Me</i>	Steve Earle, Various	Artemis**

*song compilation with one track of score or less **combination songs and score



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Get every issue of **Film Score Monthly** from 1990 to the present for one low price!

From the very first photocopied newsletters circulated by Lukas Kendall while in high school, The Complete Collection continues through every issue of *FSM* in its present color-cover format. The stack of issues is a foot high, weighs 16 pounds, and represents a whole decade of soundtrack fandom—you can re-experience reviews, personalities, debates and more as they unfold. We'll also throw in a handy index for sorting the vast amount of info.

"Remastered" from the archives

The first few years all issues of *FSM* were photocopies. We have gone back to the original "master pages" to generate new xeroxes. Most of the offset printed issues of the mid-1990s are long since sold out; but these were black and white with few pictures, so photocopies make very acceptable substitutes. A few 1997 editions with color covers are also extinct, so we have substituted black-and-white xeroxes of those as well—sorry. The originals are simply long gone.

Limited supply!

It is expensive for us to keep reproducing sold-out issues—not to mention store them. This offer will not last forever—and it's the only way to acquire the initial newsletters #1 through #29, published by Lukas Kendall from June 1990 through January 1993. Many readers have been with us for some time and do not need duplicates of more recent editions. Tell us when you started reading and we will pro-rate a package to include only those older editions you need to complete your collection. **The price for The Complete Collection is \$99.95 plus shipping.**

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Forthcoming are *Scary Movie* (David Kitay), *Battle of the Planets* (Hoyt Curtin and Bob Sakura; 1978 animated series) and promotional CDs of *The Adventures of Rocky and Bullwinkle* (Mark Mothersbaugh) and *Heavy Metal 2000: The Score* (Frederic Talgorn).

www.supercollector.com

Verve Records

(through Universal France)

Forthcoming from this French label are *Papillon* (Jerry Goldsmith), *L'Homme Orchestre* (Francois de Roubaix), *Serie des Fantomas* (Michel Magne), *Le Cinema de Georges Lautner* (Divers, compilation) and *Le Cinema de Godard* (Divers, compilation).

www.traxzone.com

Varèse Sarabande

Due Dec. 5: *Total Recall: The Deluxe Edition* (expanded CD, Jerry Goldsmith), *Legend: Director's Cut Special Edition* (Goldsmith), *An Everlasting Piece* (Hans Zimmer). Due Dec. 12: *Proof of Life* (Danny Elfman) and *Vertical Limit* (James Newton Howard).

WEA (Germany)

Now available are the Goldsmith scores for *Twilight Zone* and *Under Fire* scores.

Please note:

We depend on the record labels for updated and/or amended release information. And though we'd prefer to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months or sometimes are canceled altogether. When that happens, it's beyond our control. Just so you know... **FSM**

THE SHOPPING LIST

Other worthy discs to keep an eye out for:

SOUNDTRACKS

- ☐ *Batman Beyond: Return of the Joker* KRISTOPHER CARTER Rhino 75857 (38:13)
- ☐ *Book of Shadows: Blair Witch 2* CARTER BURWELL Milan 35926 (40:40)
- ☐ *Dekalog* ZBIGNIEW PREISNER Silva 6029 [UK, re-issue]
- ☐ *The Duellists/Riddle of the Sands* HOWARD BLAKE AOD HB002 [Promo] (73:52)
- ☐ *Far From the Madding Crowd* RICHARD RODNEY BENNETT CHA 1005 (36:37)
- ☐ *Lost Souls* JAN A.P. KACZMAREK Varèse Sarabande 66191 (70:21)
- ☐ *Gohatto* (aka *Tabou*) RYUICHI SAKAMOTO Milan 76688 [France] (64:58)
- ☐ *La Veuve De Saint-Pierre* PASCAL ESTEVE Universal 542572 [France] (46:27)
- ☐ *Grand Prix/Ryan's Daughter* MAURICE JARRE CHA 1001 (67:13)
- ☐ *The Luzhin Defence* ALEXANDRE DESPLAT Silva 345 [UK] 15.99 (56:06)
- ☐ *Meet the Parents* RANDY NEWMAN Dreamworks 50286 (39:31)
- ☐ *Moliere* RENE CLEMENIC HMA 1951020 (51:01)
- ☐ *My Name Is Nobody* ENNIO MORRICONE [1973, expanded re-issue] CDST 330 (74:31)
- ☐ *Partir Revenir Editions* MICHEL LEGRAND 23 80045 [France] (76:18)
- ☐ *Pepe Carvalho* MAURIZIO ABENI RTCD 110 [Italy, promo] (46:01)
- ☐ *Les Miserables Madaro* JEAN-CLAUDE PETIT 1042 [France] (43:38)
- ☐ *Police Story/Medical Story* JERRY GOLDSMITH, RICHARD SHORES PCR 507 [Belgium, limited edition] (53:49)
- ☐ *Texas, Addio* ANTON GARCIA ABRIL CDST 324 [Italy]
- ☐ *Two Family House* STEPHEN ENDELMAN RCA 63733 (40:52)
- ☐ *Turbulence 2: Fear Of Flying* DON DAVIS PTE 8526 (72:54)
- ☐ *Walkabout* JOHN BARRY Silva 339 [UK-Cond Nic Raine] (65:44)

COMPILATIONS & CONCERT WORKS

- ☐ *Complete Works For Violin & Piano* ERICH WOLFGANG KORNGOLD CPO 999709
- ☐ *Concerto For Guitar* ELMER BERNSTEIN Angel 56859 (47:56)
- ☐ *Le Cinema D'Antoine Duhamel* ANTOINE DUHAMEL Universal 159649 [France]
- ☐ *Summer Music* RICHARD RODNEY BENNETT Koch 7505 [Cond. Sedares] (50:17)

Film Music Concerts

Hear it live, hear it loud.



Herrmann: More Than the Movies

New York's Eos Orchestra kicks off its 2001 season February 15 with "Bernard Herrmann: More Than the Movies," featuring some of Herrmann's experimental radio works for narrator and orchestra, *Melodrams*, as well as chamber music and orchestral works from before and during his Hollywood career. Other works performed will include the *Psycho* suite and the New York premiere of excerpts from his opera *Wuthering Heights*, featuring baritone Nathan Gunn.

There will be a pre-concert chamber music performance as well as a symposium with music historian and publisher John Waxman.

The concert will take place at 8 p.m. at the Society for Ethical Culture Auditorium, 2 West 64th Street at Central Park West. All seats are reserved. Senior and student discounts are available. For more details, call the Eos office at (212) 691-6415.

Gordon Concert in Australia

Christopher Gordon is currently composing 30 minutes of music for the official celebration of the Centenary

of the Federation of Australia. The work for large orchestra, 100-voice choir and 100-voice children's choir will be performed at a concert in Sydney on Jan. 1, 2001.

United States Concerts

California

Dec. 15, 16, Pacific S.O.; Richard Kaufman, cond.; *Miracle on 34th Street* (Bruce Broughton).

Jan. 22, San Marino, Philharmonic Orchestra; *Exodus* (Ernest Gold), *Lawrence of Arabia* (Maurice Jarre).

Connecticut

Jan. 5, 6, Hartford, Hartford S.O., *The Godfather* (Nino Rota).

New York

Jan. 20, Syracuse S.O.; *The Snowman* (Howard Blake), with film.

Texas

Dec. 8, 9, Dallas S.O.; Richard Kaufman, cond.; *Jesus of Nazareth* (Jarre).

Jan. 5-7, Dallas S.O.; Tribute to Elmer Bernstein.

International

Concerts

England

Dec. 20, Manchester, Halle Orchestra; "The Ride of the Cossacks" from *Taras Bulba* (Franz Waxman).

France

Dec. 18, Paris, Orchestre Cologne; *Once Upon a Time in the West*—"Man With a Harmonica" and Main Title (Ennio Morricone)—and *Raiders of the Lost Ark* march (John Williams).

Germany

Jan. 1-7, Herford, North German Philharmonic; *Carmen Fantasy* (Waxman).

Jan. 10, House Orchestra of Frankfurt; *Psycho*, *Vertigo* (Bernard Herrmann).

Jan. 19, 20, Leipzig, Gevandhaus Orchestra, John Mauceri, cond.; world premiere of *Cleopatra Symphony* (Alex North), European premiere of original *Psycho* suite (Herrmann).

Norway

Dec. 19-22, Bergen, Norway Philharmonic; *Forrest Gump* (Alan Silvestri).

Scotland

Dec. 31, Glasgow, Scottish Concert Orchestra; *Braveheart* (James Horner).

Wales

Dec. 16, Cardiff Philharmonic; *The Ten Commandments* (Elmer Bernstein), "Green Leaves of Summer" from *The Alamo* (Dimitri Tiomkin).

Due to the lead time of this magazine, it is possible that information may change or be inaccurate. Contact the orchestra's box office to confirm showtimes and other information. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. For silent film music concerts, see Tom Murray's web site: www.cinemaweb.com/lcc.

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William Friedkin's *The Exorcist* was a cultural phenomenon in 1973 and remains one of the most sophisticated and terrifying horror movies ever.

Friedkin reportedly threw the reels of Lalo Schifrin's spooky atonal score across the street when he heard them, but now you can hear Schifrin's lost music along with equally experimental music from Penderecki, Webern and others, which Friedkin did use. (Alas, no "Tubular Bells," though!). Should Friedkin have stuck with Schifrin's score or did he make the right decision? You make the call! Order your copy today.



This CD is available only from FSM for \$19.95 plus postage. Call Toll Free 1-888-345-6335, or use the order form between

Upcoming Assignments

The one who scores most, wins.

—A—

Mark Adler *The Apartment Complex*, *Sterling Chase*.
Eric Allaman *The Last Act*.
John Altman *Beautiful Joe*.
Craig Armstrong *Moulin Rouge* (Ewan McGregor & Nicole Kidman).
Eric Avery (former bassist for Jane's Addiction) *Sex With Strangers* (Showtime documentary).

—B—

Luis Bacalav *Chocolat*.
Angelo Badalamenti *Birthday Girl*, *A Story of a Bad Boy* (co-composed with Chris Hajian).
Rick Baitz *Life Afterlife* (HBO feature documentary).
Lesley Barber *You Can Count on Me*, *History of Luminous Motion*, *Little Bear* (animated).
Nathan Barr *Venus and Mars* (Disney), *Hair Shirt* (Neve Campbell), *Hangman's Daughter*, *Red Dirt*.
John Barry *Enigma* (dir. Michael Apted, starring Kate Winslet).
Tyler Bates *Beyond City Limits*.
Christophe Beck *The Broken Hearts League*, *Coming Soon*, *The Lightmaker*, *Slap Her She's French* (dir. Evan Dunskey).
Marco Beltrami *Squelch* (d. John Dahl).
Edward Bilous *Minor Details*, *Mixing Mia*.
Wendy Blackstone *Back Roads*.
Chris Boardman *Bruno* (d. Shirley MaLaine).
Simon Boswell *Alien Love Triangle*, *The Debtors* (Michael Caine, Randy Quaid).
Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.
Michael Brook *Getting to Know You*, *Crime & Punishment in Suburbia*, *Tart*.
Paul Buckmaster *Mean Street*.
Carter Burwell *Before Night Falls* (Johnny Depp), *Oh Brother Where Art Thou* (Coen Bros.).

—C—

C.T. Racer X.
Sam Cardon *Olympic Glory*, *Return to the Secret Garden*.
Wendy Carlos *Woundings*.
Gary Chang *Kat*.
Stanley Clarke *Marciano*.
George S. Clinton *Sordid Lives*.
Elia Cmiral *Six Pack* (French).
Serge Colbert *The Body*, *Forever Lulu*, *Bad City Blues*.
Michel Colombier *Dark Summer*, *Pros*

& Cons.

Eric Colvin *Model Behavior*.
Bill Conti *Inferno* (Jean-Claude Van Damme).
Stewart Copeland *Sunset Strip*.

—D—

Jeff Danna *O* (modern-day *Othello*).
Carl Davis *The Great Gatsby* (A&E).
Don Davis *Gabriel's Run* (TV).
John Debney *How the Emperor Got His Groove Back* (replacing Marc Shaiman).
Joe Delia *Time Served*.
Thomas DeRenzo *Ten Hundred Kings*, *Amour Infinity*, *Rope Art*, *Netherland*.
Michelle DiBucci *Wendigo* (indie; dir. Larry Fessenden).
Patrick Doyle *Never Better*.
Anne Dudley *The Body*, *Monkeybone*, *The Bacchae*.

—E—

Randy Edelman *The Gelfin*.
Steve Edwards *Luck of the Draw* (Dennis Hopper).
Danny Elfman *Proof of Life*, *The Family Man*.
Evan Evans *Tripfall* (Eric Roberts, John Ritter); *Newsbreak* (Michael Rooker, Judge Reinhold).

—F—

Shayne Fair & Larry Herbstritt *Tequila Bodyshot*.
George Fenton *Summer Catch*.

Allyn Ferguson *Back to the Secret Garden* (German theatrical, Hallmark release).
Frank Fitzpatrick *Lani Loa* (Zoetrope), *Ghetto Superstars*, *Cowboys and Angels*.
Nathan Fleet *First Time Caller* (d. Alessandro Zavaglia, romantic comedy).
Claude Foisy *2001: A Space Travesty* (Leslie Nielsen).
Ruy Folguera *Picking Up the Pieces* (Woody Allen, Sharon Stone).
David Michael Frank *The Last Patrol*.
Rhys Fulver *Delivery*.

—G—

Craig Stuart Garfinkle *Gabriella*.
Richard Gibbs *Queen of the Damned*.
Jerry Goldsmith *Along Came a Spider*, *Soarin' Over California* (for the new Disney's California Adventure theme park).
Joel Goldsmith *Chameleon 3*.
Adam Gorgoni *Roads and Bridges*, *Candyman 3: Day of the Dead*, *Extreme Alaska*, *In the Shadows* (starring James Caan and Cuba Gooding, Jr.).
Mark Governor *Blindness* (d. Anna Chi).
Stephen Graziano *Herman*, *U.S.A.*.
Harry Gregson-Williams *Earl Watt* (Pate Bros.).
Ed Grenga *Catalina Trust* (d. Will Conroy).
Andrew Gross *Viva Las Nowhere* (James Caan); *Unglued* (Linda Hamilton).
Larry Groupé *Sleeping With the Lion*, *Four Second Delay*, *Peter York*, *Gentleman B*.
Jay Gruska *Belly Fruit*.

—H—

Denis Hannigan *Recess* (Disney feature).
Richard Hartley *Peter's Meteor*, *Mad About Mambo*, *Victory*.
Chris Hajian *Naked States* (feature docu-

mentary), *Raw Nerve*, *Yonkers Joe*.
Todd Hayen *The Crown*, *The Last Flight*.
Reinhold Heil/Johnny Klimek *The Empress & The Warrior*.
John Hills *Abilene*.
Peter Himmelman *A Slipping-Down Life* (Guy Pearce, Lili Taylor).
David Hirschfelder *Weight of Water*.
Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country*, *Africa*, *By the Dawn's Early Light*.
James Horner *The Grinch Who Stole Christmas* (Jim Carrey).
Richard Horowitz *Pavilion of Women*.
James Newton Howard *Atlantis* (Disney animated feature), *Treasure Planet* (Disney animated feature), *The Vertical Limit* (Chris O'Donnell).
Steven Hufsteter *Mascara*.
David Hughes & John Murphy *Chain of Fools*, *Mary Jane's Last Dance*.

—I—

Mark Isham *Imposter* (Miramax, d. Gary Fleder).

—J—

Adrian Johnston *Old New Borrowed Blue*, *The House of Mirth* (Gillian Anderson).
Trevor Jones *Frederic Wilde*, *13 Days*, *From Hell*, *The Long Run*.

—K—

Camara Kambon *2gether*, *The White River Kid* (Antonio Banderas).
Brian Keane *The Babe Ruth Story* (HBO).
Rolfe Kent *Town & Country*, *Happy Campers* and *About Schmidt*.
Gary Kofinoff *Expecting Mercy*, *Judgment*.

—L—

Kenneth Lampl *Fight the Good Fight* (Burt Young, d. Bret Carr), *Games Without Frontiers* (John Mulcahy, d. David Knappe), *The Tour* (d. Tim Joyce).
Russ Landau *One Hell of a Guy*.
Brian Langsford *First of May* (indie), *Frozen* (Trimark), *The Specials*.
Daniel Lanois *All the Pretty Horses*.
Chris Lennertz *Absolute North* (animated musical), *America!* (miniseries; score and theme song).
Michael A. Levine *The End of the Road* (d. Keith Thomson), *The Lady With the Torch* (Glenn Close, d. David Heeley).
Christopher Libertino *Spin the Bottle* (d. Andrew Michael Pascal).
Dan Licht *Ring of Fire*.
Hal Lindes *Lucky 13*, *Blind Date*.
Frank London *On the Run*, *Sancta Mortale*, *The First Seven Years*.
Martyn Love *The Venus Factory* (Australia).

THE HOT SHEET new assignments

Mark Adler *Focus*.
David Arnold *Dartanian* (dir. Peter Hyams), *Dr. Who* (new theme arrangement for audio books).
Carter Burwell *A Knight's Tale*.
George S. Clinton *3,000 Miles to Graceland* (Kevin Costner, Kurt Russell, Courtney Cox), *Speaking of Sex* (James Spader, Jay Mohr).
Shaun Davey *The Tailor of Panama* (dir. John Boorman, Sony/Columbia).
Anne Dudley *Diablo*.
Paul Haslinger *AT 17* (Disney), *Cheaters* (HBO).
Reinhold Heil/Johnny Klimek *Slacker*.
David Holmes *Ocean's Eleven*.
James Newton Howard *Unconditional Love*.
Carl Johnson *Hunchback of Notre Dame 2*.

Clint Mansell *Knockaround Guys* (John Malkovich).
Richard Marvin *Desert Saints*.
Thomas Morse *Lying In Wait*, *Stavro*.
David Newman *Death to Smochie*.
Basil Poledouris *Crocodile Dundee 3* (dir. Simon Wincer), *Dark Targets* (Paramount TV).
Zoë Poledouris *Down and Out With the Dolls*.
Rachel Portman *Harts War*.
Graeme Revell *Blow*.
Marc Shaiman *What's the Worst That Could Happen*.
Mike Simpson (Dust Bros.) *Saving Silverman*.
Matt Sorum *The Librarians*, *Fish in a Barrel*.
Boris Zelnik *Tremors 3*.
Hans Zimmer *An Everlasting Piece*.

CHAPTER III CLASSICS

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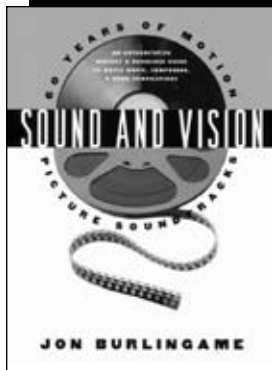
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You Can Read Music



NEW!!! Sound and Vision 60 Years of Motion Picture Soundtracks by Jon Burlingame Foreword by Leonard Maltin

Jon Burlingame has been the leading film music journalist and historian in contemporary times, writing countless articles as well as the television music landmark, *TV's Biggest Hits*. *Sound and Vision* is his overview of movie music history, encapsulating the most notable personalities and achievements in the author's clear and direct prose. Largely comprised of composer mini-bios from Golden Age titans to present-day masters, there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. \$18.95



NEW!!! Film Music and Everything Else! Music, Creativity and Culture as Seen by a Hollywood Film Composer by Charles Bernstein

This is a collection of essays by the composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include melodies, "hummers," emotion and more. Read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. \$18.95

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UPCOMING FILM ASSIGNMENTS

Evan Lurie *Happy Accidents, The Whole She-Bang, Famous.*
John Lurie *Animal Factory.*

—M—

Mader *Row Your Boat, Claudine's Return, Morgan's Ferry* (Kelly McGillis).
Hummie Mann *Good Night Joseph Parker* (Paul Sorvino), *A Thing of Beauty, After the Rain, Cyberworld* (3-D computer-animated Imax film).
David Mansfield *Songcatcher, The Gospel of Wonders* (Mexico, d. Arturo Ripstein), *Ropewalk.*
Lee Marchitelli *Iris Blonde* (Miramax).
Gary Marlowe *Framed, Mondschaten* (Moonlight Shadow, d. Robby Porschen).
Jeff Marsh *Burning Down the House, Wind River* (Karen Allen).
Phil Marshall *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye, Temptation.*
Brice Martin *Poor Mister Potter, Saving the Endangered Species, The Girls Room.*
Cliff Martinez *Wicked* (d. Michael Steinberg), *Traffic* (dir. Steven Soderbergh).

John Massari *1947, Breathing Hard.*
Stuart McDonald *Diaries of Darkness.*
Peter Rogers Melnick *Becoming Dick.*
Gigi Meroni *Blasphemy, Vampires Anonymous, Ray Gunn: Virtual Detective, and Veins of Madness.*
Cynthia Millar *Brown's Requiem.*
Randy Miller *Picture of Priority* (indie), *Family Tree* (Warner Bros.), *Pirates of the Plain* (Tim Curry), *Go Tigers!*
Fred Mollin *Pilgrim* (Tim Truman).
Deborah Mollison *The Boys of Sunset Ridge* (indie feature), *Simon Magus, The Thing About Vince.*
Ennio Morricone *Vatel.*
Thomas Morse *Michael Angel.*
Mark Mothersbaugh *Sugar & Spice* (New Line).

—N—

David Newman *The Affair of the Necklace.*
Michael Nyman *Kingdom Come.*

—P—

Van Dyke Parks *Trade Off, Harlan County, The Ponder Heart.*
Shawn Patterson *Monkeybone* (animated segments; dir. Henry Selick), *Hard* (Mike Mitchell, director) *Bill's Trash Can Rocket.*
Jean-Claude Petit *Messieurs les Enfants, Sarabo, Sucre Amer.*
Nicholas Pike *Delivered.*
Robbie Pittelman *A Killing, The Dry Season* (indie).
Michael Richard Plowman *The Hot Karl.*
John Powell *Fresh Horses* (DreamWorks),

Outpost, Le Visitor.

—R—

Trevor Rabin *Whispers* (Disney), *Texas Rangers, Exit Wounds.*
Kennard Ramsey *Trick Baby.*
Alan Reeves *To Walk With Lions, Ocean Oasis.*
Graeme Revell *Dune* (Sci-Fi Channel miniseries).
David Reynolds *Warlock* (sequel), *George B, Love Happens.*
William Richter *Social Misfits, Haunter of the Dark.*
Stan Ridgway *Error in Judgment* (d. Scott Levy), *Spent* (d. Gil Cates Jr.).
J. Peter Robinson *15 Minutes* (add'l music).
Craig Rogers *Smoke & Mirrors, All the Best Billy Sears.*
Marius Ruhland *Anatomy.*
David G. Russell *The Nest, Wicked Spring., White Bread* (Jenny McCarthy) *Black Scorpion: The Series* (exec. prod. Roger Corman).

—S—

Craig Safan *Delivering Milo.*
Richard Savage *A Whole New Day.*
Lalo Schiffrin *Jack of All Trades.*
Gaili Schoen *Déjà Vu* (indie).
John Scott Shergar *The Long Road Home.*
Ilona Sekacz *Salomon and Gaenor.*
Patrick Seymour *Simian Line* (William Hurt).
Marc Shaiman *One Night at McCool's, Getting Over Allison, Jackie's Back* (Lifetime Network).
Mike Shapiro *Home Room.*
Shark *The Spreading Ground* (Dennis Hopper), *Surf Shack.*
James Shearman *The Misadventures of Margaret.*
Lawrence Shragge *A House Divided* (Showtime) *Custody of the Heart.*
Alan Silvestri *Castaway* (Tom Hanks, Helen Hunt, d. Zemeckis), *Lilo and Stich* (Disney animated feature).
Marty Simon *Captured, No Alibi* (starring Eric Roberts), *Blind Terror* (HBO).
Mike Simpson *Freddie Got Fingered* (starring Tom Green).
Mike Slamer & Rich McHugh *Shark in a Bottle.*
Michael Small *Elements* (Rob Morrow).
BC Smith *Mercy, Finder's Fee.*
Neil Smolar *The Silent Cradle, Treasure Island, A Question of Privilege, Deadly Arrangement.*
Mark Snow *The Lone Gunmen* (X-Files spin-off).
Mark Suozzo *Sound and Fury, Well-*

Founded Fear.
Dennis Syrewicz *Nora.*

—T—

Michael Tavera *One Special Delivery* (Penny Marshall), *The House of Mouse* (Disney TV).
Stephen James Taylor *John Henry, Book of Love.*
Joel Timothy *Waiting for the Giants.*
Colin Towns *Vig.*
Bruce Turgon *Night Club.*
Brian Tyler *Shadow Hours, Terror Tract.*
Chris Tyng *Bumblebee Flies Away, 7 Girlfriend, Junglebook 2.*

—V—

Joseph Vitarelli *Sports Pages* (dir. Richard Benjamin) *Anasazi Moon* (dir. David Seltzer, starring Gary Oldman, Skeet Ulrich), *Laughter on the 23rd Floor* (dir. Richard Benjamin, Showtime).

—W—

Michael Wandmacher *The Legend of Drunken Master* (Jackie Chan).
Steven Warbeck *Pavarotti in Dad's Room, Dance.*
Don Was *American Road* (IMAX).
Mark Watters *Tom Sawyer.*
Wendy & Lisa *The Third Wheel* (Ben Affleck).
Michael Whalen *Slay the Dreamer, Vlad.*
Alan Williams *Angels in the Attic, Princess and the Pea* (animated feature, score and songs; lyrics by David Pomeranz), *Who Gets the House* (romantic comedy), *Santa and Pete* (Hume Cronin, James Earl Jones), *Going Home* (Jason Robards).
John Williams *A.I., Minority Report* (both Spielberg), upcoming *Harry Potter* film (dir. Chris Columbus), *Star Wars: Episode Two.*
Debbie Wiseman *The Lighthouse, The Guilty. The Biographer* (starring Faye Dunaway), *Rebel Heart, Island of the Mapmaker's Wife.*

—Y—

Gabriel Yared *Lisa.*
Christopher Young *The Glass House* (Diane Lane and Leelee Sobieski).

—Z—

Hans Zimmer *Pearl Harbor* (d. Michael Bay), *Hannibal.*

FSM

Get Listed! This list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 310-253-9597, or e-mail Tim Curran, TimC@filmscoremonthly.com.

MAIL BAG

READER
RANTS,
RAVES &
RESPONSE

Saga of a Pathetic Fanzine

The more I read your publication the more I'm amazed at how subpar it is and at how little is done to improve it. I do realize that it is hard to write about music and film since they are two different mediums...but the title *Film Score Monthly* tells me that there is some analysis of film scoring going on in these pages. Over time I have come to realize that there is very little discussion about film scoring. As a matter of fact, I bought an *FSM* issue (impulsively, without checking the contents) and found it to be nothing but CD reviews [Vol. 4, No. 10, our all-review issue]. I was very disappointed since there can otherwise be some interesting tidbits from issue to issue, in addition to composer interviews and so forth (although the interviews are superficial...written by fans, and they don't make up for those CD reviews). The CD reviews are pathetic. There is no analysis of the film score, just of the CD as a listening experience. This is why I score my films? All in all, *Film Score CD Monthly* would be a more apt title. There are more serious publications dealing with the art of film scoring, as you know—and far superior ones—but there's nothing stopping you from pulling *FSM* out of the fanzine category. And let's be honest here, *FSM* is nothing more than that: a magazine published by a bunch of fans; just one with a colorful cover and glossy pages—although this is due more to (affordable) printing technology today than to any journalistic integrity. Reviewing a film score CD on its own means absolutely nothing unless you relate to the visual images for which the music was written. Making some kind of effort would be a

nice gesture.

I wrote a letter to Mr. Andy Dursin last week pointing out my feelings on this subject. I also sent a copy to a friend of mine who is very familiar with your publication. He actually defended you by stating that he thought I was a little unfair in my evaluation. My friend mentioned that the reviews aren't as bad as they used to be...that they are now written by people who possess some music and movie knowledge. I countered by stating that spewing a few musical terms is not analysis. Fine, I do respect his opinion very much. Then, on Monday morning (9/18/00) I went on to the *FSM* site and read CD reviews. They were exactly of the type that I was talking about! What part of "film score" do you guys not understand?! And to boot, you end up alienating one of the big composers. Are you planning to do this to anybody else?

I do respect anybody who has the fortitude to create a magazine. It's just that I see ways to greatly improve a half-decent looking (and distributed) magazine: one that will eventually, let's hope, live up to its loud title of *Film Score Monthly*.

Simon St. Laurent

simon.st.laurent@sympatico.ca

Funny...just last month we received a criticism for being too film-specific (Vol. 5, No. 7, Mail Bag, page 14).

When film music is stripped from the film and sold as an album separate from said film, it can be judged on its own as an album. This is not to say that you can't listen to an album and talk about the music as it worked in the film, which we do frequently. But, there is no rule or reason that an album of film music must be discussed only in context with the film it was originally based on. It's no longer in that context. Great film cues can be deathly boring on an album.

Also, we get so many complaints about our reviews not being musically literate...please

GOD please write us a review that's musically literate. Send it right on over so we can learn from it. And don't review a masterpiece like *Spartacus* or *Jaws*. Review a piece of crap like *The Skulls*. Share with us your analytic genius. (When you're critiquing, keep in mind that we get many complaints about our use of unbearably complicated words and phrases like "tonic chord" or "4/4.")

Jeff Bond's exciting two cents:

Uh...gee, where to begin? I assumed Mr. St. Laurent was a film composer himself but the only credits I could find for him was as "extras wrangler" on the 1999 movie *Road to Nowhere*. Clearly Mr. St. Laurent is at the end of his rope where *FSM* is concerned. We will immediately discuss changing the title of the magazine to *Film Score CD Monthly*. Although we endeavor to put out a good



magazine, and I personally try to discuss how film music works within the context of the movie wherever possible, it seems clear that Mr. St. Laurent could best save himself further mental anguish by reading all the other far superior film music magazines.

Lukas Kendall emailed a civil response of his own to Mr. St. Laurent. Here are excerpts from St. Laurent's reply:

Thanks for your almost pleasant reply to my (at times) hostile letter. That is the mark of a pro. My letter was the result of my strong feeling that the foundations are there

for a legitimate journal, but for some time I have believed that more serious work can be done within the pages of *FSM*. Why not go all the way? For example, there are so many smaller or forgotten films from the past that beg for some degree of analysis. Some personal favorites of mine (films with interesting scores) are: *Dr. Death: Seeker of Souls*, which has a cool score by Richard LaSalle; *Robinson Crusoe on Mars*, with a very underrated score by Nathan Van Cleave; almost any of the music tracks composed and reused for the old movie serials, written by the likes of William Lava. There was a lot of music written for all the various *Carry On...* movies. Speaking of light-hearted music: How about essays on the music from television shows such as *Gilligan's Island* and *The Brady Bunch*? What were the working conditions like? The deadlines? The producers? And so on. There

is a whole world to discover out there...especially for your younger readers.

I think most scores today are very poor—maybe this is why I'm fed up with the CD reviews. I call them "2% scores"...milk-flavored water. I would dearly love to sit down some evening with a copy of *FSM* and read an article which, pardon the corny expression, "makes me feel good all over." These pointless CD reviews just aren't doing it for me.

Simon St. Laurent

Here are Jeff Bond's new, much longer two cents, based on both of St. Laurent's letters:

Simon, while I sympathize with your frustrations, your list of concrete suggestions (sent later) was far more helpful and constructive than just telling us that we stink and don't understand anything about film scoring. I am continually amused by the code word "fanzine," which is lobbed at *FSM* from time to time by people who take some deeply personal offense to the magazine. Yes, we are fans of film music. I would be interested to know which "professional" film music magazines you allude to are NOT written by fans of film music. I currently write for *FSM*, an online magazine called *Eon* and the

Hollywood Reporter, all of whom pay me enough to live on. Exactly how long do I have to continue doing this before I'm considered to be a "professional?"

Maybe it's time *FSM* proudly took on the mantle of "fanzine" and that everyone writing about this relatively esoteric field admit that they're writing "fanzines" too (the one specifically "professional" publication devoted to movie scoring has barely been able to get an issue out in the past nine months).

We generally receive the most criticism from people who feel that their particular demographic isn't being well-served by the magazine; if we harp about our favorite "Silver Age" scores we get it from both sides, from Golden-Agers who think we've forgotten the greats of the '30s, '40s and '50s in favor of hipster hacks, and from younger readers who think we're elitist snobs about composers working today. Frankly, some aspect of our magazine (be it reviews, "in depth analyses" of scores, or interviews) is always going to be unappealing to somebody. It's also true that *FSM* readership probably skews younger than that of some of the other "fanzines" out there. That's just the way it is. We'd love to please everybody, and we'll continue to try, but just sending us a blanket, condescending hate letter doesn't give us much incentive. My

advice is, write us once a month and let us know exactly what we did wrong and what you'd like us to do to fix it. That'll make us all feel better...

Pure Hungarian Goulash

I received your anniversary issue of *FSM* and I enjoyed it thoroughly. I'm glad to see you finally completed the Goldsmith guide, but I hear you plan to do Horner next so I'll have to take the good with the bad. In 1983 I purchased the score to *Brainstorm* and hated it because it sounded like Goldsmith. If I want to hear Goldsmith I'll buy Goldsmith! Speaking of which, all your Goldsmith releases are now at home where they belong, with the other 130 Goldsmith scores in my collection. I'd really love a complete score release of *The Boys From Brazil*, be it the original soundtrack or a new recording. Are there any plans for that?

Also, my father (who is pure Hungarian) is irked that you often misspell Miklós Rózsa.

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Take my word for it, it's Rózsa! He is also one of my great favorites, as are Herrmann and North.

One last question: Are there any plans to write biographies on Williams, Goldsmith, North or Rózsa that would stand on par with Mr. Smith's superlative biography of Herrmann. I know the top two (Williams and Goldsmith) are not enthused, but what about North and Rózsa? They've both recently passed away, and these two

masters are truly deserving of a lovingly researched biography. If I had the skill and talent of a top writer I'd do it, but I can't. I do hope you can let me know.

Once again, a hearty congratulations on your 10th anniversary. I plan to renew my subscription so keep the issues coming!

Louis Banlaki
Baltimore, Maryland

I don't know of any plans for the bios you'd like to see—sorry! There is Rózsa's

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autobiography, of course, *A Double Life*, which is quite good.

No plans for *Boys From Brazil*, and sorry about the misspelling!—L.K.

Joy

Your last issue was a joy to read. What issue isn't?... but your most recent was indeed special. Ah! Memories.

When I lived in Ireland I remember getting your "fan-zine" in the mail. I do not know when exactly I got onto your subscription list way back then, but I do remember getting this thin text-intensive 'zine. In the early '90s I subscribed to a magazine in Belgium called *Soundtrack*. There was a reference to you or a small classified advert—either way I was impressed by your up-to-date information, and I quickly discontinued *Soundtrack*. Your editorials were and still are great to read. I always eagerly awaited each issue. Back then it was always extreme apologies for the delays, but you always made up for it. Your magazine also introduced me to Screen Archives Entertainment. I bought a lot of CDs over a few years from this company. I remember talking to the chap who runs it, about seven years ago, on the phone from Ireland to New York. He recognized my name first thing and we spoke for over 35 minutes.

I now live in Glendale, Arizona, with my wife. I still get your magazine and every CD you issue from your charter club. Thank you for several years of great dedication to people who enjoy listening to orchestral music for the movies.

Leslie Aust

laustsprint@earthlink.net

John Williams' Album Sequencing

John Williams has come under recent criticism for his habit of editing his scores for CD release. If you go back to the soundtrack album preparations by Golden Age composers such as Franz Waxman, you will find the same type of re-sequencing and editing. The *Entr'acte* album of Waxman's

Peyton Place (released in 1979) was a direct copy of the original soundtrack album that was first released at the time of the film (1957). Royal S. Brown states in the 1979 liner notes: "Waxman used nearly three-quarters of the some fifty-three minutes of music composed for the two-and-a-half hour film, arranged not in narrative order but in a manner that provides the greatest variety and contrast." When Waxman recorded the soundtrack album for his spectacular score for *Taras Bulba*, he not only combined and re-sequenced cues but, unfortunately, used a reduced orchestra. Still, this score is one of his masterpieces, and we are fortunate to have his version available (the re-release on Ryko).

In the end, it is a miracle that this music gets released commercially at all, much less complete and in filmic order. Even though the *Star Wars* phenomenon makes John Williams' music best-selling material, he has written a lot of music that obviously sells only to film music fans. Look at the incredible scores he wrote for forgotten films such as *The Fury* or *Dracula*. We are privileged to have spectacular representations of these scores on disc as well (again, re-sequenced and even re-scored, and luckily with some additional music dropped from the films themselves).

John Williams and Franz Waxman were two brilliant composers who did film scoring as their jobs; they could certainly have taken the money and left their scores to be relegated to celluloid forever. Fortunately, as composers, they also held their own music in enough esteem that they thought it was worth making available to a music-loving public, and they also had enough clout with their studios or producers or agents to be able to make commercial recordings. And we can reap the rewards by having their wonderful music to listen to when we choose, though it may be the compos-

er's own decision to provide "musical variety and contrast" by re-sequencing and editing.

Even though I prefer to listen to the composers of the Golden Age, John Williams is one of the contemporary composers to whom I will always keep both ears open. It is his incredible, virtuosic use of the modern symphony orchestra that keeps me interested. Some writers to *FSM* complain that the Golden Age composers all sound alike because of their almost total reliance on the standard orchestra (except, of course, for Bernard Herrmann). But to me, orchestral music has endless possibilities. It is comforting to me to listen to the Rhino double CD of "Miklós Rózsa at MGM" and hear his unmistakable style pour from the speakers, score after score. He, too, was a master of the modern symphony orchestra, and rarely strayed from his very traditional style of scoring and orchestration.

Another thing that Williams and Waxman and Rózsa and many of the other Golden Age greats have in common is an uncanny ability to create memorable melodies. I believe this is why motion picture scores are as popular as they are today. People like melody. "Anakin's Theme" and "Duel of the Fates" have memorable melodic lines; the public can latch on to them. (Golden-Ager Bernard Herrmann, with his phenomenal popularity, is the exception here: basically a non-melodic writer. But his pioneering use of the orchestral instruments in non-traditional combinations is too fascinating to ignore.)

So I am glad to have Waxman's version of his *Peyton Place* score as he assembled it for disc, even though it is incomplete and out of sequence; but that will not stop me from scurrying to buy the new Varèse Sarabande version when it is released. It must be the music itself that counts.

Thank you, *Film Score Monthly*, for giving a film score fanatic a great read every month or so. Your detailed

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score analyses of *Prince Valiant* and *The Phantom Menace* were outstanding. The website is fun, too. Keep coming with your Silver Age and especially Golden Age discs.

I am so pleased to have *Prince Valiant* and *Prince of Foxes* and *All About Eve* to listen to, with clean, clear sound, and beautifully written and produced booklets to read. It is most amazing to have *All About Eve*, as that is basically an action-cueless score utilizing Alfred Newman's much-maligned "string sound" (which is exactly why I like it so much). Give us more.

How about *The Keys of the Kingdom* or *Love Is a Many-Splendored Thing* (not, however, leaving out the choral material)? What about Waxman's *The Story of Ruth* or *My Cousin Rachel* or *Beloved Infidel*? And since those scores are again string-laden, and probably unlikely to be produced, how about Bernard Herrmann's steely *On*

Dangerous Ground? This 1951 RKO film, which starred Robert Ryan as a tough, disillusioned cop, has a driving, exciting score that also incorporates beautiful melodic lines (performed on solo viola d'amore) for the blind heroine, played by Ida Lupino.

Richard Neukom
Devils Lake, North Dakota

Plagiarism Does Not Exist in Film Scoring

I am a huge fan of film scores and am currently majoring in music to become a film score composer. This is my first time writing to *FSM*, and I feel compelled to address the issue of plagiarism in film scoring, because I truly don't believe that such a thing exists. In a movie, for example, there is a plot. When broken down to its barest form, this plot has probably been used hundreds of times. What makes it different are the ideas and expressions that accompany it. The same applies in film scoring. Composers use ideas from other composers, but it is their own

touch that makes their version unique. The most commonly borrowed piece of music is probably "O Fortuna" from *Carmina Burana*. You hear it in *Glory*, *The Phantom Menace* and perhaps most blatantly in *The Last of the Mohicans* (track 8). This piece causes a certain emotion in all who hear it. That sound of intense choir voices and deep instrumentation serves as a tool to express the emotion of power, intensity and, at the same time, sadness.

If screenwriters were not allowed to use a plot that had been previously used, many a great movie would have remained in the minds of Spielberg and Burton. Every film score is written for the intensity of the movie. The music is there to provide the emotion that the visual can't. And if that means it takes "borrowing" a few melodic lines from long ago then so be it. The purpose is not to satisfy the film score scrutinizer who is just looking for a reason to bitch (one name comes to mind

here). The purpose of the score is to complete the film. I know that I don't need to preach that to this magazine and its loyal readers because any true film score lover knows this. This letter is intended for those who feel that they have the right to call Williams anything less than a genius just to go against the grain or perhaps get a rise out of the readers. Since this is my first letter, I will add that I enjoy *FSM* and look forward to its arrival every month. Keep both the articles and opinions coming.

Cameron Smith
San Angelo, Texas

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DARREN ARONOFSKY'S FOLLOW-UP
TO HIS ACCLAIMED LOW-BUDGET
FIRST FEATURE π IS *REQUIEM*

FOR A *DREAM*, A FILM THAT GARNERED
OSCAR BUZZ BEFORE ITS RELEASE AND THEN
BECAME A TALKING POINT FOR PEOPLE FED

up-with the whims of the MPAA rating system. A harrowing exploration of four characters' addictions to narcotics and the horrendous lengths to which their individual joneses drive them, *Requiem* features raw and courageous performances by Ellen Burstyn and Jennifer Connelly and a hypnotic visual style that burrows into the mindset of addiction. Part of director Aronofsky's approach to the film involved a record-breaking number of edits (Aronofsky estimated the film's number of cuts at around 3,000, more than four times the amount in an average motion picture) and a cutting style that was intentionally rhythmic, accelerating geometrically during the movie's emotionally grueling climactic section.

Music was a crucial element in this approach, and Aronofsky returned to Clint Mansell, a former member of the rock group Pop Will Eat Itself, who had worked with Aronofsky on π . "We met and hit it off and had similar tastes in music as well as movies and movie music," Mansell says of Aronofsky. "I did a piece of music for π just from reading the script; nothing had been filmed at that point. Darren and [producer] Eric Watson loved it and the piece of music didn't end up in the film, but I started refining it to be the opening credit music."

π in the Sky

Mansell says that Aronofsky and Watson had intended to track π with music from several different techno and electronica bands, taking more of a source approach to the movie in order to get a contemporary feel, but the film's extremely limited budget quickly obviated that idea. "Most of the time when you send people a script, they're not that interested unless it comes from 20th Century-Fox or it comes with a check for 20 grand," Mansell says. "That became more difficult than they expected, and so as each piece dropped away I wound up having to replace it, and I eventually did 70 minutes of music for the movie. There's a track by Orbital and a little bit of Aphex Twin, but everything else is all me."

While Mansell was able to use some of his

Dark Dream

BEHIND THE SCORE TO *REQUIEM FOR A DREAM*



Jennifer Connelly and Jared Leto descend into darkness to the beat of Clint Mansell's music.

own equipment from his band days to work on the score, he found it necessary to augment that. "I had a sampler that had been my main tool," the composer recalls. "But to supplement that I had a Nord Lead keyboard and a Roland MC303 Groove Box, and quite a lot of the score came from that. The main theme was built around an arpeggiated riff I built on that, and a lot of the soundscapes came from the 303 because the building I was living in got hit by lightning and it blew the Nord out."

In his discussions with Aronofsky, both men agreed that more traditional film scoring was not what they had in mind, and they looked at several specific director/composer relationships as models for what they wanted to achieve. "Ennio Morricone is pretty much a given," Mansell says of the kind of approach they were looking for, "but the way he worked with Sergio Leone, the way Angelo Badalamenti works with David Lynch, and to a certain extent the way Shore works

with Cronenberg, these directors built relationships with their composers which allowed more things to come through than just music and visuals. They developed relationships that were really intertwined. On top of that they had specific themes within their films that were repetitive and helped to tell the story; they helped familiarize you with the way the story was developing and the characters within the film. We felt that a lot of film music these days was very bland and had big sweeping orchestrations but did not really say anything beyond 'Oh, this is supposed to be tense' or 'Oh, this is supposed to be sad.' There were no recognizable themes, and if you go back to Morricone it's just full of tunes. One of the principal ones that really struck us was *Halloween* because it was just such a fantastic piece of music that spoke volumes whenever you heard the riff and transported you into another environment. That's what we were trying to capture with π ."

Once work began on *Requiem for a Dream*, Mansell quickly discovered that Aronofsky had

Leone and
Morricone,
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an entirely different approach in mind, one that saw Mansell broadening his experience far more than he had anticipated. "With π we wanted to create a contemporary score because of the subject matter of the film, and also create a certain clinical-ness that comes from machine-created music to help the sense of alienation," Mansell explains. "With *Requiem* when we first started, Darren said he thought the story was a fable, and he wanted it to be timeless as opposed to the contemporary feeling we got with π . He did not want overtly electronic dance beats or anything so we wanted something that would capture a certain period but wouldn't date it."

On *Requiem for a Dream* Mansell had the advantage of getting involved in the movie very early in its conception. "I read the script a year before I saw any film, and I put together rough pieces like any composer—you do things even when you're not working and get ideas going, and later you think some things you've got would go well with certain scenes," Mansell says. "I finally got sent a two-and-a-half-hour version of the film. Darren would be at the editing studio in New York, and I'd be at my studio in New Orleans, and every day I would FedEx music that they could apply to certain scenes. Darren would comment on it and I would apply that and try to refine what I'd done."

The idea of divorcing the movie from a specific time meant that Aronofsky's early conception of the film's music couldn't work. "Originally one of the things we tried to do was take old hip-hop songs and remix them into the score," Mansell recalls. "We tried that a little bit but it definitely stamped a certain period on it and we had to rethink that. We sat down with the film in editing and tried to find the backbone of the film, the main theme that pins the movie together from beginning to end. We found in the stuff I'd done an idea that wasn't even one of the main themes I'd come up with, but when we played this one refrain against the film, every time we played it against picture we knew it was speaking. That became the opening credits, and it shows up whenever you see the season cards of Spring, Summer, Winter and Fall."

Mansell notes that Aronofsky does not use a traditional temp score gleaned from previously recorded pieces of music, but instead relies on Mansell to provide him with the raw material for the score so that he can begin to incorporate musical ideas within the design and later the

editing process. "The movie wasn't strictly edited to the music, but they were very influential on each other," Mansell says, pointing out that the film/music relationship became particularly crucial during the climactic section of the film. "All the cuts in the final section of the film get mathematically faster; they happen in the same space but quicker, in half the time again and then half of that and so on, and it was all mathematically worked out so I had to be aware of those when I was speeding up the track."

The rhythmic drive of the film was also reflected in *Requiem's* sound mix. "A lot of the sound design helps to hammer home the rhythm of the film, and Darren and I worked very closely with Brian Emrich, the sound designer," Mansell says. "There's a scene in the film where they're dealing drugs and there's a drumbeat and a keyboard riff and a melody from me going but it's really driven by the sounds of the cash register and cutting up the drugs, and all that had to work with the cutting and the music to work as an assault on the senses."

The Kronos Knows

In the final stages of assembling his score, Mansell found himself adding an acoustic palette to the soundscape he'd created, which called for the services of the renowned Kronos Quartet. "I'd written all the string parts using a Roland JV-880 synth module that had string patches on it, and some string patches depending on what you've written on them sound cool," the composer says. "They work as a synth patch, like say John Carpenter's music has a lot of synth patches that sound good for what he's written for them. The pieces I'd done for the main overture and the ghosts and the whole of the last 20 minutes of the film, you could just tell that they needed to be played just because of the nature of what they were. They sounded like synth patches trying to be real string parts. Once we'd established that they needed to be played, Darren went to see the Kronos Quartet play and he went backstage and talked to them and pitched them on the idea of playing in the film, and they were really into the idea."

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Mansell's approach of essentially composing on the keyboard was both an advantage and a difficulty in bringing the Kronos Quartet into the mix. "I'd written this music on string patches, which I then needed to get to the Kronos Quartet to play," Mansell says. "The first part was easy because I'd written it on a MIDI keyboard and the program I work in, Logic Audio, will print out a score based on what you've

played. For the end of the film I had sampled loads of string parts from all sorts of different places, and then I programmed them using a drum machine playing random drum beats, triggering these samples, and it would throw up rhythmical patterns and different melodies from these samples that I then recorded into a computer. Then I'd cut them up and take out the bits I liked and re-edit them to the picture. So I had no idea what key it was in or what it was playing, and I was clueless because it was playing these samples and I am not musically trained. So we had to bring in an arranger named David Lang from New York, who worked out what I'd played for this 20-minute section at the end of the film, and he wrote it out for the Kronos Quartet, and they are such fantastic musicians that they had no problem playing what I had written. The only real hardship of it was the time limitations and the actual physicality of recording and playing to my electronic stuff and then mixing it in time to get it on the soundstage and mix it into the film, because we had a limited time window in which we could get it done, and there were some pretty grueling 17-hour days."

Despite the participation of the Kronos Quartet, however, some of Mansell's sampled

material remained in the mix. "For the section at the end of the film they actually played with my samples because the gritty nature of the samples really gave it extra rhythm and drive and a certain thickness of sound that was kind of lacking when it was just the four of them playing," the composer explains. "I had used samples from orchestras and I had things like timpani in there, and if we'd had more money and time perhaps we could have had that orchestrated as well. The parts were as I'd written them but part of what we wanted from the Quartet was their personality and performance and expression."

Turn On, Tune Up

One truly unique element of the score is the way the underscore in the movie is introduced. In the film's first scene Ellen Burstyn's character locks herself in a closet while her son Harry steals her television—Harry steals from her on a weekly basis in order to scare up drug money. As the action unfolds, dissonant strings creep into the sound mix in what at first blush appears to be a conventional piece of emotional underscoring. As the music continues, however, it becomes clear that it's not "music" at all, but the Kronos Quartet tuning up the same way they would before a live performance.

In a way the effect is as if the performance group is introducing themselves as prime players in the movie, although Mansell says Aronofsky originated the concept as a way to address the ambiguity of the scene. "We didn't quite know what the vibe was for that part, and I found the idea of Ellen locking herself in the closet to be disturbing, but Darren didn't want it to be that disturbing because he wanted us to like Harry at that point. He wanted to make it sort of uneasy, and he had this idea of the orchestra tuning up, and it really worked."

A key element of the score is a delicate, bittersweet melody for chime-like electronic tones that recurs at pivotal junctures of the story, eventually becoming a powerful binding component of the movie. Mansell and Aronofsky called this the "Dream Theme." "We called it that because it played when they were talking about their plans," Mansell says. "When they talked about cutting up these drugs and selling them on the street and how they were gonna make a fortune and they'd be on easy street, and when Ellen was thinking about her red dress and her husband and her son. It then begins to almost mock them as the film goes on and the Dream Theme comes back when everything is falling apart. It's about how it's all gone wrong." While it differs radically from the energetic, dirge-like "season" piece that opens the film and each of its four main sections, the Dream Theme gradually takes on a more dominant role. "Darren reckoned that became the main theme for the film, that the movie was about the drive that basically kills their dreams. The nice thing about working with Darren is that I get a two-and-a-half minute cue during which a lot of things happen on-screen but there's not much dialogue, so I can really write a cue that has a beginning, middle and an end and can really resolve itself. That's daunting in some respect, but when you've done it and everyone's happy, it's a fantastic experience."

Mansell has already won his next scoring assignment, on *Knockaround Guys* with John Malkovich. But he still feels very much a newcomer in the world of film scoring, marveling at the experience of collaborating with Darren Aronofsky on two films as unique as *π* and *Requiem for a Dream*. "It was a long process, and I had never done it before," Mansell says. "I had no idea of spotting or anything, it was just pure instinct that we were working on, and a certain amount of conceitedness to think that I could do it! It's a massive learning curve every time you get involved because there's so much you couldn't even predict you'd be able to do."

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SURE L.A.'S GOT THE SMOG AND THE TRAFFIC. AND THE HEROIN. AND PORN. AND OF COURSE THE EARTH-

QUAKES, GANGS AND FIRES. BUT THERE

ARE ALSO REALLY COOL SCORING SESSIONS

here that make all that other stuff worth it. Like a couple weeks ago, when I had the pleasure of checking out a session for *The Simpsons*, by the one and only Alf Clausen.

I came to the Eastwood Scoring Stage at the Warner Bros. studio lot as a guest of my friend Shaun Cashman, who had directed the particular episode, as well as the episode of *King of the Hill* I wrote about a couple months back. I was especially excited about this one because it featured The Who—one of my all-time favorite rock bands. They weren't, obviously, at the session, but I was looking forward to seeing what Alf did with the music in reference to them. After getting lost and enjoying a pleasant jaunt around the studio lot, I arrived just in time for the 2 p.m. downbeat. A few other people besides Shaun had shown up from Film Roman (the production company that handles the actual animation of the show) including assistant director Josh Taback and producer Laurie Biernacki. Noticeably absent, however, was anybody from Fox, the show's studio and broadcaster. Usually you'll see at least one of the higher-ups at the session; but you have to figure that by Alf's 11th season of scoring *The Simpsons*, the powers-that-be must trust him. He said, "I've got the best gig in town because everyone leaves me alone." Though he jokingly admitted some of that laissez-faire approach is by design. "I've found that if you want to make sure no one shows up to the session, have it at a studio that's clear across town on a Friday afternoon. That way nobody wants to bother."

The orchestra numbered 40, give or take, and Alf got a huge sound out of them. Having watched the show for all these years and having become familiar with its musical palette, it was a real treat to experience it firsthand. But I was also used to hearing the music flow so seamlessly in the show, so seeing all these 5- and 10-second cues recorded out of sequence was a bit surreal. Nevertheless, Alf and his orchestra have this thing down to a science; a couple run-throughs, a final take of the cue, then it's on to the next one. He told us later that a lot of that has to do with the fact that he has a pretty consistent roster of players each week, so even though they're sight-reading the music, they generally know

Springfield Symphonics

A VISIT WITH ALF CLAUSEN RECORDING **THE SIMPSONS**

by Tim Curran



GO SIMPSONIC: *FSM's* Curran, director Shaun Cashman, Alf Clausen, and ass't director Josh Taback on location.

what to expect. They also have a great rapport with Alf. And I suppose the fact that they're absolutely amazing musicians has a little something to do with it, too.

Quantity and Quality

They blew through an astounding number of cues in the three-hour session. Or, in the case of the bass player, sneezed through them. At one point, at the beginning of a cue that was being printed to tape, he sneezed right on count one of the first measure. It was pretty funny at the time, but once the engineers took the sound, looped it and began playing it back over and over in the studio it was even funnier. By 5 p.m. all the musicians cleared out, except Sneezy, who made his way over to his electric bass, and the electric guitarist. Now it was time for them to play some Who-ish rock riffs that Alf had written. The session was capped off with some hilariously bad guitar-playing he wrote to sync up when Homer grabs Pete Townshend's guitar, plops a mop on his head, yells "Look Lisa, Daddy's in The Who," then attempts a series of painful-sounding riffs while the band members look on in disbelief. When we all finally saw it synced to picture it had everyone in the

booth in stitches.

Afterward, Alf came over and chatted with us for a few minutes. We talked a little about the insane schedule he has to keep to get all the cues done by the weekly Friday sessions. "I spot the show on Sunday, then write Monday through Thursday. For this episode I didn't get finished writing until 9 o'clock last night. Then I usually take a Saturday off and start all over the next day. For the upcoming Halloween episode, I have 42 cues to write. To get it all done I'll have to write about 10 cues a day." He admitted to being completely fried by the end of the week, but added that it doesn't stay that crazy all season. In fact,

for every few weeks of writing at such a frantic pace, Alf typically gets a couple weeks off before starting the next episode. Once the season's over (and though many working on the show take a hiatus), there's more work to come, doing pre-records for the next season and producing the recent *Simpsons* CDs. Alf said that at this point *The Simpsons* keeps him busy practically year-round. But he doesn't seem to mind—after all, he gets to write great music played by an equally great orchestra for one of the best and longest-running shows

It's a pretty consistent roster of players from week to week, so they generally know what to expect

He's not

Would Disney's *Toy Story* films have been successful if Buzz Lightyear was a bitter, washed-up alcoholic? Would kids have cheered *A Bug's Life* if the bugs had hung Flik from the highest cornstalk as payback for his injurious ineptitude? • Probably not. But considering that an essential element of those successful films was the music of caustic composer Randy Newman, it might have seemed strangely appropriate.

Newman has long been known for "Short People," a hilarious diatribe against the vertically challenged that rants against people who have "little hands" and "little eyes," and who "walk around telling great big lies." Newman describes the song, without irony, as "the biggest thing I've ever had." Unfortunately, this big song angered many among the growth impaired, some of whom even organized protests against Newman's perceived insult. "My doctor's nurse, who is 5'2" or 5'3" will harrumph about it," says Newman. "It was a damaging hit to have, because it alienated some people. It also didn't sell me many records. It's like having a hit with the 'Purple People Eater,' a novelty hit. It wasn't indicative of the way I write."

Black and White and Red All Over

Sadly, those who objected missed the point. Newman is a songwriter who has long combined the satirical with the socially conscious, and "Short People" was a glance at the insanity of bigotry, from a man for whom racism has always been an emotional thorn.

"My mom was sick a lot when I was young, and I was sort of raised by a black woman," says the 56-year-old Newman, recalling his New Orleans upbringing. "I saw 'black' here and 'colored' there, and even at a young age—I'm not claiming to be Proust, abnormally sensitive—but it bothered me. You'd see the little black kids going to their water fountain,

than I should have."

Newman says this about songs such as "Sail Away," "Rednecks" and "Roll With the Punches," because unlike many songwriters who touch on society's ills, he is not a believer in the power of music for change. "I've never believed that music could change the world," says Newman. "It changed the world of fashion. Madonna has had more influence than the Beatles."

Newman's cynicism deepens as he talks about the disaster that is American race relations. "I don't know if I ever had any hope about the racial issue. I don't think I ever thought that things would get fixed. There are all these science-fiction kind of things like *Lethal Weapon*, where they're pals, with the wise black man, and the crazy kind of white guy, and it's such bullshit that it makes me sick. Situation comedies where lots of white people have black people as friends...it's bullshit, it just isn't so. It may be more so than it was in 1956, but nothing's happened. And that's what I care most about, it's right in your face as an inequity, and a very complicated one."

Despite the seeming hopelessness, Newman continues to write about life's injustices and to donate time for causes he believes in, describing what he would participate in as anything from "a benefit for crippled squirrels to cleaning up the bay, or Democrats," having done benefits for local and national candidates alike.

The anger and disdain for prejudice that drive Newman are, by his account, hereditary, and over the years he's learned to differentiate between righteous anger and aimless rage. "My father was an angry man," he says, "but he didn't have an ounce of bigotry in him, for any sort of race or creed, he just didn't. I don't know why, because he sure as hell hated enough people." Newman took after his family in the wrath department, but says that his own temper doesn't flare nearly as often as it used to. "Since I had kids, I hide it, I never raise my voice much, and that's a long time now, 32 years. But I'm just as angry as I ever was as far as my writing, as far as the inequities of things."

Not a Winsome Loser

While his resentments against injustice run deep, they only scratch the surface of Newman's diverse catalogue, which



An interview with Randy Newman, composer

and the white kids going to their water fountain, and on the ice cream truck one side was this, the other side was that. I have never come to terms with going to a town, and looking at the worst neighborhood, and it's black people. I think it's an ugly scar on this country, and I've written about it more

swings broadly between scathing and heart-rending. In the past 10 years, Newman has released only one album of original non-soundtrack material, 1999's *Bad Love*, which skewered everything from TV-dependence to growing old without a touch of grace. But Newman spent most of the

angry... Just opinionated

past decade scoring films, and his alliance with Disney/Pixar added to an already successful body of film work that has earned him 13 Oscar nominations, including three in 1999. Unfortunately, he has not yet won. (Insert your favorite Susan Lucci joke here.)

The Oscar situation has become one of frustration for Newman, who admits that when the nomination call comes, he's torn between elation and dread. "I've had that for a long time," he says. "I really like getting nominated by the music branch. It makes me feel good if someone calls me early in the morning and says, 'Oh, you've been nominated,' especially when I was nominated for three in one year. But going to the ceremony, performing on it, that I don't care much about. I've thought about not putting things up for nomination. The song from *Meet the Parents* might get nominated, but it has no chance of winning because it's not a hit, it's not a ballad that people can sing along with. So there I am again for the sixth time performing on this goddamn show [it would actually be his seventh Best Song nomination]. I'm part of the reason the show is so shitty, because I'm always on it."

Newman concedes that his 1999 performance of "That'll Do," (from *Babe: Pig in the City*) with Peter Gabriel was the best thing on the show [which it was], and feels the same about this year's rendition of "When She Loved Me" (from *Toy Story 2*) with Sarah MacLachlan. But it's usually a long and arduous night for the songwriter. "You're playing to an audience of whom 80 percent will lose. So it's not like playing Woodstock. It's pretty grim."

Still, Hollywood being what it is, Newman is drawn to the glitz. "I love going down that red carpet, that kind of stuff. It's so weird. I've been taking gigs over the last few years just because they're so strange. I played a Miss America pageant, in Shreveport, with George Hamilton as host, and sung 'Louisiana.' Never saw any of the girls, but gambled in Shreveport, they've got gambling on the river. It was just so strange that I had to take it."

Clearly, taking bizarre gigs is more of an amusement than a necessity, as Newman is quickly becoming one of today's most successful film composers, a success that is not only unsurprising, but virtually preordained.

His uncle, Alfred Newman, is regarded as one of the best

composition was simply the family business.

"That was the job I always thought I'd wind up doing, after I saw I wouldn't be able to play baseball," explains Newman, who realized at age 10 or 11 that athletics might not be his thing. Luckily, scoring appealed to him from early on. "I've always watched pictures with music in mind," recalls Newman, "often to the exclusion of what was going on, which is a mistake."

Watching Uncle Al also helped Newman picture his future. "I would see him working," says Newman of his inspirational uncle, "because that's all he did. I was onstage and I heard his music. I still think—and I assume I'm not objective but I actually might be in this field, because it's so important to me—I think he was the best composer for films that there's ever been."



MEET THE PARENTS ARTWORK ©2000 DREAMWORKS

of *Meet the Parents* • by Larry Getlen

film composers in history, with 34 Oscar nominations (and nine wins) to his credit, who also composed the famous 20th Century-Fox fanfare. Alfred's brothers Lionel and Emil were also Oscar-nominated composers (Lionel won in 1970 for *Hello, Dolly*) as are his sons Thomas and David. So film

Surprisingly, beyond initially exposing him to the field, Newman's family was not as instrumental in his development as one might think, a fact that upsets the composer. When asked if any of his uncles helped him through his early scoring assignments, he responds that while Lionel

did offer a bit of advice when Newman scored his first film (1971's *Cold Turkey*), they were mostly a "critical bunch" and offered little in the way of advice or encouragement. "If someone had said to me, after I did 'Davy the Fat Boy,' which I did with orchestra occasionally, that I was really good at writing for orchestra, that really would have meant a lot to me. Because I was really good. 'Davy the Fat Boy' was a good arrangement, and I was 23 years old. I'm better

"With my own songs, I can't work on them for more than three or four hours—it's too hard, in terms of just having nothing. But it's more time intensive doing a movie; you're working eight- to 10-hour days. You have a deadline, and you're always a little nervous."

Scoring has creative advantages as well for Newman, who enjoys the opportunity to break out of cynic mode and do straightforward material such as "You've Got a Friend in

When a movie makes you cry, it may not be film's



now, but I'm not a hell of a lot better." Newman takes a moment to contemplate this, and continues on about the nature of praise. "It would have saved me some grief, I think. People should remember that. If they're in the same field as some kid, and the kid has done something that is pretty good, let him know it. The old 'master and apprentice' thing. If the apprentice has done something good, pour it on him. Because it's a difficult thing to have confidence in a creative field."

Bouts With Doubt

The notion of insecurity in composing is one that comes up often with Newman, who claims that he still never starts a picture with any level of confidence, and that "no one starts a film with enormous confidence unless they're an idiot." But if he needs reassurance that his work excites (aside from the 13 Oscar nods), he need merely look at his bank account. Financially, the work at Newman's level (that is, at the top of his field) is quite lucrative—he earns in the million dollar range for 10 to 12 weeks of work. Like many artists, Newman's attitude toward money management is laissez-faire, and when it comes to the details, Newman realizes that it's safer to trust the experts.

"I let someone do it," explains Newman. "Even the house I bought—I was working at the time, so I went through it and looked at it, I saw what neighborhood it was in—and then my wife tore it down. I didn't even know it was a tear down. We built another one, a better one. She was right, I think, but I wasn't even paying attention, I just walked through and said all right, I'll buy it. I don't...I almost said I don't care about money. I care about getting paid every dollar I can for what I do, but I sort of don't have a tremendous interest in it."

For Newman, the interest is in the creation, and his significant earnings from composing come with tradeoffs. "You have bosses, so it's like being a well-paid lackey," says Newman. "I'll fight, I'll say 'No, you're wrong, it should be this way,' but eventually if the director wants to push it, you lose. And sometimes they're right."

But on the up side, soundtrack work gives structure to an otherwise formless existence. "I've always lacked self-discipline," says Newman. "When you do a movie, the discipline is imposed from without, there's no way around it. Release dates are sacred to people now, so when they give me a date, I *have* to work every day. With my songs, I still don't have the self-discipline to sit there for 10 weeks and come up with 12 songs. I did it on my last record and I'll do it on my next one, but it's a little easier to wander off and go to a movie or something. Working on a movie, you *can't* not work every day, it's impossible."

And with more work comes longer days. He describes working on a film as "more time-intensive," saying that

Me." His own songwriting brings with it a sense of freedom, but soundtrack work brings unique challenges, approaches that need to be re-learned and "de-learned" from conventional songwriting. "When you write for the orchestra," explains Newman, "there are rules of movement that do better by contrary motion or parallel fifths. When I'm just playing a song I sometimes don't notice that. So you hold yourself to a different standard. I try to, as dumb as this may sound, follow the rules, and I find better stuff by doing it. If the strings are moving in parallel fifths, or doubling the wrong stuff, you have to go really fast to do it, but I try and just follow the basic rules I learned. When writing a song, less so. But when writing an arrangement, I follow them."

These disciplines even have advantages when he returns to conventional songwriting. "If you're writing something that's 20th century," he says, "you're better off following the rules—not in terms of tune, but the way you harmonize."

Of course, with technology bringing music to new places, many of today's "composers" have never learned the rules, but instead use their mastery of electronic music-making devices to produce a wide range of sounds. Newman emphasizes that mastery of devices alone does not a composer make. "It's changed tremendously with the advent of synthesizers, with people just playing into a machine," explains Newman. "It's become, in some ways, more of a performer's medium. Someone who can play very well sometimes can be a composer, but they need some kind of dramatic sense. Being a great songwriter doesn't necessarily mean someone will be any good at film composition. Some great composers haven't been good at film composition. They must have some ability to subordinate their own ego and instincts. There are composers or songwriters who have gone into it and don't use conventional orchestras much, but I think most of them get right out of it because of the time and bosses involved. When you write a song, you're on your own—no one's telling you what to do. No one has ever told me what to do on a record. But everyone tells you what to do on a film."

For the musician preparing to score his first film, Newman recommends that their job is to serve the film. He also suggests the following for beginners: "Don't be afraid of melody—you can always be going somewhere. Listen to people who write for orchestra well, like Beethoven or Ravel." But when asked whether non-composing musicians can make it scoring films, Newman says that it's hard to gauge. "Some people do it with guitar, or Mariachi music, and sometimes it's fine. It varies in every case. If you're a trained musician, look at a lot of films and see who's done it well—Alfred Newman, John Williams, Jerry Goldsmith, Franz Waxman."

While Newman has had great success as both a songwriter and composer, another showbiz career almost beck-

oned: screenwriting. After *Saturday Night Live* producer Lorne Michaels asked Newman to write songs for his movie *The Three Amigos*, Newman wound up co-writing the film with Michaels and Steve Martin, and actually played the (off-screen) role of the burning bush. After that experience, Newman thinks screenwriting would be too frustrating a life. "I don't know whether I'd be good at it or not," says Newman. "It wasn't that fun an experience because we

Story, and in the process, reveals an inner struggle between the curmudgeon and the sentimental softy. "I cried," recalls Newman, "but I was embarrassed at myself. You see some of those, and they get you, and that's not a bad thing. I don't resent it—I mean, I resent my own stupidity, but I don't resent them eliciting it. It isn't necessarily movies at their most artistic, but it's movies at their most powerful. If you can do that, it's a big deal."

most artistic moment, but it is the most powerful.

weren't that happy with the way it was directed, and we didn't have enough time. There are bad things in it that hopefully we would have fixed. I still wouldn't mind trying it again in my lifetime, but you really get jerked around. The writer of the movie often doesn't recognize his own script on the other end." When it's suggested to him that this is not unlike composing in that you are subordinating yourself to the director's will, his response would make the WGA proud. "But the writer shouldn't have to," Newman exclaims, "it's their idea! I don't mind subordinating myself to a movie as a composer because there it is, it's up there on the screen, it's done. But a writer will get his stuff changed. To me, it would be like blood. I'd care. My feelings would get hurt."

Despite his reservations about screenwriting, Newman accepts the complete subordination of the composer to the greater good as the nature of the beast. When asked about the artistic responsibility of the composer, Newman simply reiterates, "to serve the movie," a vast difference from the independence and freedom of his own songwriting. "You should subordinate yourself to what's up there," he explains, "it's entirely in the service of the picture. Everything I write, none of it's for me, or to show 'Oh, listen to the music here, isn't this great.'" Yet it's Newman's understanding of this subservient role, and its importance to the creative process, that makes him a success.

"Sometimes the composer can imbue the characters with more intelligence than they might exhibit, add more depth to them, or give a love story a little more resonance," explains Newman. "Sometimes it's merely emotional, to heighten an emotional moment, or a comic one. In *Meet the Parents*, I felt the most important thing I did was heat up the romance a little bit." Newman explains that this can give the composer undue power, since he or she can actually add a chemistry to a film that isn't on the screen. "I always use the example of *Basic Instinct*, where Jerry Goldsmith's music made it seem a little classier, as if Sharon Stone's character could really be a writer," explains Newman. He feels that this sometimes gives the score an inappropriate and manipulative significance. "You can, and I think I've done so on occasion, make people think a movie is better than it really is," says Newman.

The Cynic and the Softie

This ability gives Newman pause, and a little divided apprehension, about the role of composer. "You don't want to do that," Newman starts to explain, "you try to avoid telling people what they should be feeling." But then after contemplating this, he continues, "The nature of the job is sort of manipulative in a way."

As an example of how even those in the know are susceptible, Newman recalls seeing the 1970 tearjerker *Love*

This dichotomy is most obvious when comparing Newman's acerbic songwriting—like "Short People," or *Bad Love*'s "Shame"—with his soundtrack material, especially the animated work. In "Shame," Newman depicts an old man desperately trying to seduce a young girl, singing "I myself am no longer an angry man," then immediately blowing that sentiment away with a ferocious diatribe in which he tells his prey, "God damn it you little bitch, I'd kill you if I didn't love you so much."

Newman says the song's protagonist is a classic Newman. "It reminds me of my family," he says, "which had a lot of people with bad tempers. He's trying to talk reasonably, but he just can't do it. He has such hate in him, such resentment, that some 20-year-old could have this kind of power over him."

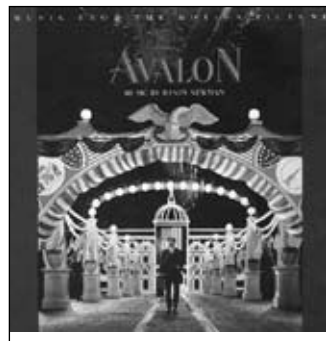
The chasm between his styles isn't as wide as it seems. "The Pixar stuff hasn't been that sentimental, actually," he claims. "I have a different sensibility where music is concerned than I do where lyrics are concerned. I can write 'You've Got a Friend in Me' or 'When Somebody Loves Me.' I can write anything to assignment and not be ashamed of it. I don't think, 'Oh, this is not my best work.' It's what it's supposed to be for the movie. It's good work."

Part of Newman's attraction to composing for animation is that he's able to take the plight of the characters as seriously as those in his own songs. "In *Toy Story*, if you think about it, they're not kids, the toys. They're adults," explains Newman. "When Somebody Loves Me" from *Toy Story 2* is Newman's favorite soundtrack song, for it accomplished emotional realizations beyond that normally found in an animated film. "That's my favorite because 4-year-olds sat still for it," Newman says. "With that song, we succeeded in a brave attempt for an animated picture to go that dark and talk about death, almost, and mortality, and it worked. I saw it in a theater, and there wasn't a sound out of very young kids."

When working on animation, Newman gets the film in rough form, sometimes just pencil drawings, without color. The only part of the film that is complete is the timing of the visuals and the dialogue, which itself is often still in dummy form, done by people other than the actual actors.

Newman says that while animation work is enjoyable, it can be more difficult. "There's more movement," he explains. "If Tom Hanks' character in *Toy Story* falls down, I have to notice it, but if he falls down in *The Green Mile*, you don't have to."

Hopefully, though, Newman won't take the movement and emotions of animated characters too close to heart. Because if *Toy Story 3* sees Tom Hanks' Woody character become lecherous and cynical, swilling rotgut while pining for the golden age when being a cowboy really meant something, we'll surely know where it came from. **FSM**



In 1996 BBC Radio aired a documentary on Sir Arthur Bliss' score to the film *Things to Come*, a fantasy on the history of the world from 1940 to 2036 conceived by H.G. Wells from his novel *The Shape of Things to Come*. The timing of the broadcast coincided with the 60th anniversary of the film's release. A remarkable story unfolded during the program about lost-and-found 78-rpm records that lay claim to being the world's first soundtrack album.

Sir Arthur Bliss composed a handful of film scores, and his collaboration in 1934-35 with H.G. Wells and Hungarian-born film producer Sir Alexander Korda on *Things to Come* produced what is widely regarded as one of the finest film scores by a British composer.¹

Bliss' involvement with *Things to Come* (originally titled *Whither Mankind?*) came about primarily as a result of a meeting with Wells at the Royal Institution in London. As retold by the late Christopher Palmer: "Sometime in 1934

scores and worked with all the great English composers.³ Bliss paid tribute to him as "a master" and wrote in his autobiography, "I used to greatly admire Muir at work, baton in one hand, stop-watch in the other, one eye on the film and the other on his players. He was so type-cast for this particularly exacting work, that his great abilities as a conductor of public concerts have been overlooked, and that is the musical world's loss."

Visualizing the Sound of the Future

Wells' concept was that the film music should be part of the constructive scheme of the film with sound sequences and picture sequences (such as the "Attack on the Moon Gun") closely interwoven. In his letter to Bliss dated October 17, 1934, Wells wrote: "A film is a composition and the musical composer is an integral part of the design....So far from regarding the music as trimming to be put on afterwards I am eager to get any suggestions I can from you as to the main design." Wells asked Bliss to consider having a

ALREADY IN TIME

The visionary sci-fi epic that anticipated World War Two may have also launched the world's first soundtrack album. by William Snedden

Bliss was asked to lecture on 'Aspects of Contemporary Music' for an hour to what was possibly the oldest and most fearsome looking audience he ever encountered: the first few rows positively bristled with ear-trumpets, bath chairs and the like."² Wells, who also gave a lecture on this occasion, was very impressed by Bliss surviving the hour and, greatly attracted to his modern outlook on the arts, proposed the collaboration. As Bliss recounts in his autobiography (*As I Remember*, Faber, 1970): "Something that I said on this occasion must have caught Wells' attention, for he invited me to lunch, and there and then spoke of his projected film based on his book *The Shape of Things to Come*, and asked me whether I would like to collaborate with him by writing the musical score." Korda went along with Wells' proposal and agreed to let Bliss compose much of the score (which includes marches and choral sections) before the film was shot, even though he had never composed music for films before. Some key scenes were, in effect, synchronized to the music—"The Machines" sequence depicting the transformation of Everytown to a city of the future. Bliss was also brought together with the young Scotsman Muir Mathieson (b. 1911, d. 1975), who had earlier worked as musical director to Korda on *Catherine the Great* (1934) and later as an orchestrator and musical director to Sir William Walton on *Henry V* and *Hamlet*. Mathieson conducted hundreds of British film

"Prelude going on to the end of Reel 1," and he proposed a framework for the music score along the lines of a dramatic opera.

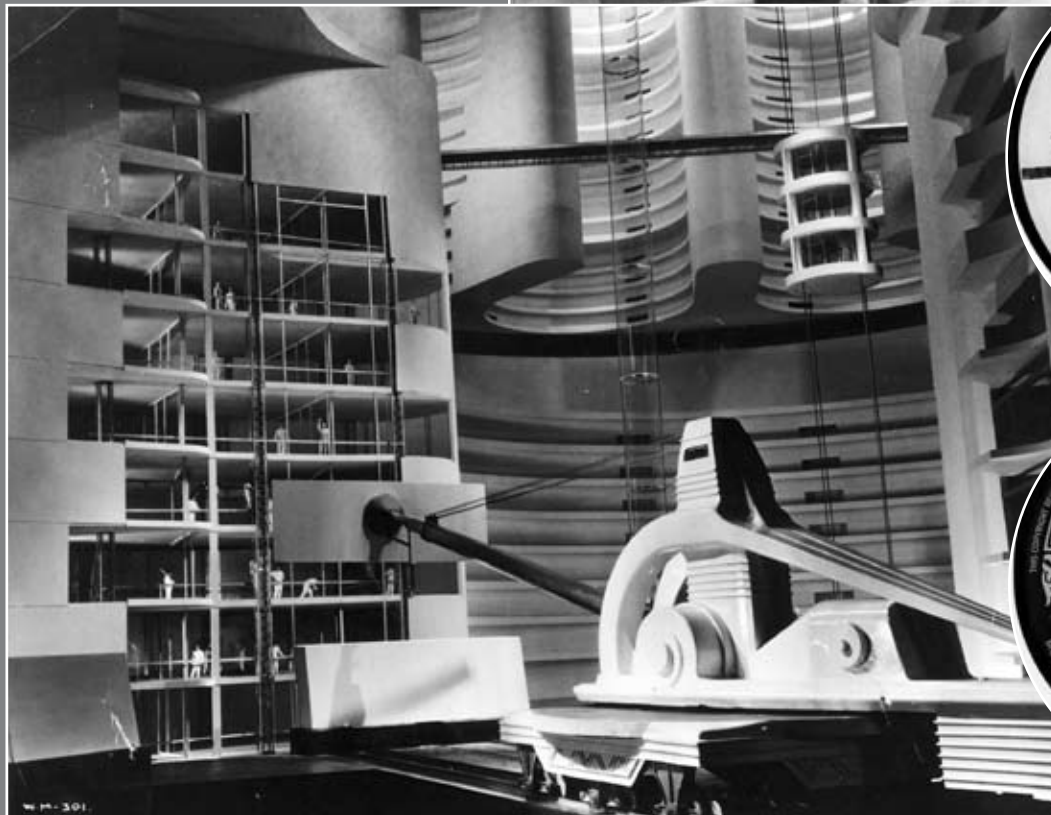
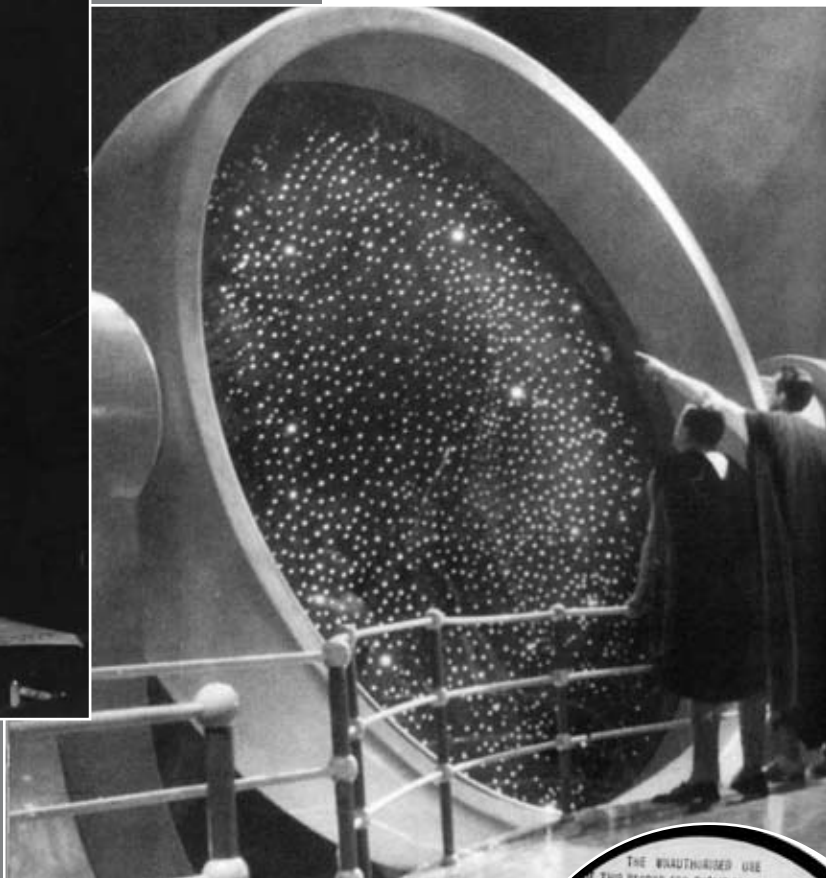
According to Palmer: "Bliss and Muir Mathieson saw the rushes as they came in, together with Korda and Wells, and heard their invariably illuminating comments. In the end Bliss' art—essentially one of gesture and action and always at its best when responding to some extra-musical stimulus—added a new dimension of spectacle and vision to Wells' and Korda's conception."

A year before his death in 1975, Sir Arthur Bliss was interviewed in his home at St. John's Wood, London, by Peter Griffiths and David Badder.⁴ He reminisced about his film opus and the discipline involved working with Korda and Wells:

"Alexander Korda was not musical in any sense. When you, for instance, saw a posse of police on motor bikes rushing up the road [in the Christmas Eve sequence], he felt that you must have the exact sound of those. I said 'Alex, by all means!' 'Yes,' he said, 'but I want the music too.' And I said, 'You know, you can't have it—you will either have the bikes and hear the exhausts or else I'll try to do it in music.' But he insisted, 'I must have both,' and of course I had to give way. That's the

Things Come and Gone

Clockwise from top left: Composer Arthur Bliss (left) and music director Muir Mathieson at Denham (Bliss recalled "many later modifications had, of course, to be made" in post-production) • Raymond Massey and Sir Cedric Hardwicke and view the heavens • The original Decca soundtrack • A sequence from the transformation of Everytown to the city of the future.



Sir Arthur Bliss

Born London 1891; died London 1975

Educated Cambridge University; Royal College of Music (studied under Stanford, Vaughan Williams and Gustav Holst)

Director of BBC Music 1942-44

Knighted 1950

Master of the Queen's Musick 1953, Knight

Commander of the Royal Victorian Order 1969,

Companion of Honour 1971

Motion Picture Credits

(listed by Film Index International include):

1935 *Things to Come*

London Film Productions,

d. William Cameron Menzies

1938 *Conquest of the Air*

London Film Productions, d. Alexander Korda/

Charles Frend/Zoltan Korda

1943 *Defeat of the*

Germans Near Moscow

Central Newsreel Studios, Anglo-American/

Russian production, d. Leonid Varlamov/Ilya

Kopalin

1945 *Presence au Combat*

Anglo-French production combining footage

from *Journal de la Resistance* with captured

Nazi newsreel on the fall of France, d. Marcel

Cravenne

1946 *Men of Two Worlds 2 Cities*, d.

Thorold Dickson

1948 *Christopher Columbus*

Gainsborough Pictures, d. David MacDonald

1953 *The Beggar's Opera*

Music additions and arrangements, Imperadio

Pictures, d. Peter Brook

1954 *Welcome the Queen*

Title march, one of two works written to

celebrate the return of the Queen from her

Commonwealth Tour on May 15, 1954, d.

Howard Thomas

1957 *Seven Waves Away*

(US *Abandon Ship!*) Copa Productions, d.

Richard Sale

kind of thing which is to the composer... frustrating. You think: what's the use?

"Wells himself, being a scientific mind, liked to portray the future as being a world ruled by scientists, but I never thought of writing as I should now—electronic music for some of the scenes. All the shooting to the moon with the space gun—one could have used entirely different technique. But one of the greatest advantages of working with a man like Wells was...you know the letter from him which I quote in my autobiography...he insisted that many scenes be shot to my music. One of the big sequences was the machine sequence, which Wells was very keen about—that was written by me first before they shot it."

Records for Posterity

Concurrent with the release of the film in 1936, Decca issued in February three 12-inch 78-rpm records (six sides in total) covering a substantial proportion of the score. The Decca record details provided by John Huntley are listed below:

K.810 Conducted by Arthur Bliss (Blue label)

TA1726 A Side 1 Ballet for Children

TA1732 B Side 2 Melodrama: Pestilence

K.811 Conducted by Arthur Bliss (Red label)

TA1731 A Side 1 Melodramatic Attack

TA1728 B Side 2 The World in Ruins

K.817 Conducted by Muir Mathieson (Red label)

GA 7686 A Side 1 March

GA 7687 B Side 2 Epilogue

These original recordings, the first British non-musical film score "separately performed for the gramophone," and possibly comprising the world's first soundtrack album, were made by Bliss and the London Symphony Orchestra in Decca's Thames Street studio on March 3, 1935. In addition, two sides were dubbed at Korda's Denham Sound Studios from the film soundtrack conducted by Mathieson. Mathieson had the task, together with Lionel Salter, of cutting and editing the music to fit the finished film. However, Bliss made a number of other selections from the score on that day, four sides of which were not published. The latter test pressings included the famous "March," the original "Prologue" and two sides of music devoted to the "Epilogue."

Miraculously, the unpublished records survived over 50 years in storage when they were uncovered by Jonathan Dobson in 1991 among a private collection of recordings and manuscript scores donated to the Royal Academy of Music by Sir Henry Wood, who is cherished today as the founding father of the BBC Promenade concerts. As explained in the BBC broadcast and to quote Dobson: "The survival of these fragile tests is highly fortuitous, because within a few years of the film's completion, Bliss' original score disappeared and has never been found." However, shortly after completing the film score, Bliss composed a six-movement Concert Suite from

Things to Come, first broadcast from Queen's Hall on September 12, 1935.⁵ The manuscript of "Attack on the Moon Gun" was discovered after Bliss' death, and the sequence for "Building of the New World" has survived as "Entry of the Red Castles" from Bliss' ballet *Checkmate*. The unpublished 78-rpm records were first broadcast by the BBC in 1996 and contain some unique music by Bliss that was either discarded or abridged when the film was edited.

Whither the Recordings?

Thankfully, we are now all able to share Bliss' remarkable film score, for the original Decca recording has recently been issued in the UK by Pavilion Records (Pearl GEM 0101).⁶ This special CD includes for the first time the significantly expanded symphonic "Epilogue." Music scholars will be intrigued to match this orchestral finale with the musical chorus ultimately selected to conclude the film with an "exultant shout of human resolution," "Which Shall It Be?" The reason for these different endings has never been fully resolved. However, Professor Christopher Frayling provides some important clues in a letter written by Wells to Bliss in 1934 during the period the score was in progress at Bliss' home:

"Of all the early part up to and including the establishment of the Air Dictatorship I continue to be delighted. But I am not so sure of the Finale. Perhaps I dream of something superhuman but I do not feel that what you have done so far fully renders all that you can do in the way of human exaltation. It's good—nothing you do can fail to be good—but it is not yet that exultant shout of human resolution that might be there—not the marching song of a new world of conquest among the atoms and stars. I know that if you say "This is only provisional" presently something will come—between sleeping and waking, or when you are walking in the country, or in a railway train—or shaving—which will be the crowning air of Whither Mankind?"⁷

It is worth mentioning at this point another recent recording of *Things to Come* by HNH International (Naxos catalogue No. 8.553698), which features a suite performed by the Queensland Symphony Orchestra and conductor Christopher Lydon-Gee. The sleeve notes claim this to be a "first recording" of a reconstruction by Christopher Palmer. In fact, the music matches that originally recorded by Bernard Herrmann and the National Philharmonic Orchestra in 1975 at the Kingsway Hall, London. With one notable difference, the movements on the Naxos release are the same as those performed by Herrmann in the same year in which Palmer made his reconstruction. In place of the well-known "March," which served as a motto theme for the whole film, a new track features "Interlude: The World in Ruins." Palmer reconstructed "The World in Ruins" entirely from the soundtrack and re-scored the "Prologue" from a printed piano reduction using the film soundtrack as a guide.



The great mystery recording, a 78-rpm playback of the "Utopian Hymn"

According to Palmer: “The present ‘musical scenario’ incorporates several movements never before recorded, apart from the film, and not included by the composer in the published Concert Suite. Only two movements from the latter have been retained—the ‘March’ and ‘Epilogue’—and these have been reinstated in the order in which they were heard in the context of the film.” The suite Herrmann recorded was extended further by Christopher Palmer for the later recording by Sir Charles Groves (twinned on LP with *A Colour Symphony*, Columbia HMV ASD3416 11/77)—although the section “Machines” was still missing. [I am interested to hear from anyone who has a detailed knowledge of the reconstruction by Palmer.] Two other newly recorded selections from *Things to Come*—the “March” and “Ballet for Children”—were released in June 2000 on Silva Screen’s third sci-fi compilation *Space 3*.

The Creators’ Legacy

Most accounts consider both the film and music a critical success. However, it was not a box-office hit. H.G. Wells lived to witness the devastating effects of the bombing of London, accurately foretold in the opening part of the film showing an air raid and gas attack on Everytown. He greatly feared for man’s future and toward the end of his life suffered a desolating sense of reality. Wells wrote in his ultimate “little book” *Mind at the End of Its Tether* (published in 1945, after the Hiroshima and Nagasaki bombings): “The end of everything we call life is close at hand and cannot be evaded.”

Bliss, on the other hand, described his experience of working on *Things to Come* as “six months of adventure”: “To begin with, it was an adventure to see Wells himself at work. He was a man of tireless curiosity. For him, and for me, it was a plunge into a new world, and he was always interested in the new. He was constantly in the studios, suggesting, criticising, stimulating all and sundry.”⁸ To end on a positive and cheerful note, Bliss pointed out in his autobiography: “Everything that Wells prophesied back in 1935 has come to pass, even the dream of shooting young volunteers into outer space moonwards.” Thanks to Jonathan Dobson and Christopher Palmer, we have the legacy of the film’s score that consequently established British film music and immeasurably influenced the films to come.

Acknowledgments

I am greatly indebted to Jonathan Dobson for sharing information on both his BBC broadcast “More Things to Come” and the test pressings by Bliss archived at the Royal Academy of Music. I am also grateful to the British Film Institute and wish to thank Sarah Edwards of the Stills, Posters & Designs Department who kindly provided copies of the stills reproduced. Much inspiration was drawn from Christopher Frayling’s insightful book commissioned by the BFI. Finally, a special word of thanks to Cynthia Harris for her invaluable research at the BFI library and for critiquing this article.

Postscript

Following the initial publication of this story on the *Film Score Monthly* website (June 6, 2000), I was privileged to obtain a firsthand account of the film score recording session by a living primary source. John Huntley, who worked at Denham Studios for five years under Alexander Korda, remembers Muir Mathieson telling him exactly how they had made the opening of *Things to Come*:

“In the film, you’d get these happy scenes of Christmas 1940, and then every now and again you’d get a great

big newspaper heading that says ‘War Approaching,’ ‘War Scare’ and so on. It was the old Scala Theatre, which was at Charlotte Street, and then Muir said, ‘We had on the stage the whole of the London Symphony Orchestra and we had a cinema screen, so we could actually project the film onto the screen above us while we were doing it and then in the boxes around the theatre, in the theatre boxes, we had the London Symphony Choir, and I and others of us were in the middle of it and we’d watch the screen and then we’d cue in the singers in the boxes and at a certain point, the orchestra welled up and swept up the choir singing the Christmas carols, and of course, that’s exactly what happens in the film. And when we ran it the other day [at the Royal College of Music] it was quite amazing to see, just very primitive sort of facilities really by opera standards, it just worked like a dream.’”

I am indebted to John for providing this wonderful account and for



Big Guns: Alexander Korda discusses set designs with H.G. Wells.

drawing my attention to a Denham Film Studios playback recording of the “Utopian Hymn.” Herein lies another mystery and another story! Photographs of the 78-rpm record labels were provided by the Huntley Film Archives, London.

FSM

Notes and References

1. In 1944 Bliss also wrote a skeleton piano score for a film version of George Bernard Shaw’s *Caesar and Cleopatra* but later withdrew from the project.
2. Sleeve notes by Christopher Palmer, Bernard Herrmann Conducts Great British Film Music, Decca PFS 4363, released 1976.
3. Other noteworthy scores by British classical composers who succeeded in film are: *Scott of the Antarctic* by Ralph Vaughan Williams (1948), *The Sound Barrier* by Sir Malcolm Arnold (reworked in 1952 as a *Rhapsody for Orchestra*, Op. 38) and the trio of Shakespeare adaptations composed by Sir William Walton for Laurence Olivier: *Henry V* (1944), *Hamlet* (1948) and *Richard III* (1955).
4. See “Sir Arthur Bliss” in *Film Dope*, July 1974, pp. 2-5.
5. Bliss Conducts Bliss, digitally remastered recordings of the Concert Suite from *Things to Come* (June 17, 1957) and excerpts from the 1935 Decca recording by the LSO, Dutton Laboratories CDLXT 2501, released 1995.
6. *British Film Music Volume II* also contains excerpts from *Coastal Command*, *The Story of a Flemish Farm* and *49th Parallel* (Vaughan Williams), *Malta G.C.* (Bax), *Dangerous Moonlight* (Addinsell), *Theirs Is the Glory* (Warrack) and *Western Approaches* (Parker).
7. See *Things to Come*, Christopher Frayling, British Film Institute, BFI Publishing, 1995.
8. From the composer’s introductory talk to a BBC Radio concert broadcast November 15, 1950.

GREAT BIG GOBS OF GREASY GRIMY GRUSIN CUES



THE GOONIES

AN FSM RETROSPECTIVE BY JASON

The 1980s saw Hollywood changing gears from the director-as-auteur, personal films of the previous decade to the producer-dominated era of the blockbuster. Many of the “New Hollywood” directors such as Francis Ford Coppola, Peter Bogdanovich and William Friedkin suffered noticeable career declines as studios shifted creative control from directors to producers. Movies began taking on a more corporate feel and were no longer artistic visions so much as springboards for merchandising. Because of the lasting, multi-faceted success of films like *Star Wars* in the late-’70s, more and more projects set out to transcend the images on the screen and become the latest phenomenon. Movies were no longer just movies. They were novelty drinking glasses, action figures and video games.

Emerging at the center of this, for better or worse, was Steven Spielberg. In addition to the blockbusters he had already directed, he lent his name as producer to a number of films that were no doubt designed to create similar box-office success. The list began in the early ’80s with films like *Poltergeist* and *Twilight Zone: The Movie*. As the decade progressed, the list seemed to multiply with each passing year. From 1984 through 1990, there was a seemingly endless string of 20 “Spielbergian” films that made their way into theaters. Most of these films involved a big budget, special effects and at least some element of fantasy. In a word, they were *Spielberg* movies—with a stand-in as the director. It was easy to spot these films. Many of them made sure to make a big deal of Spielberg’s involvement, often including above-the-title billing that read, “Steven Spielberg presents.”

This concept was never more apparent than in 1985. That year alone saw Spielberg attached to three separate would-be blockbuster films: *Back to the Future* for his protégé Robert Zemeckis, *Young Sherlock Holmes* for Barry Levinson, and *The Goonies* for Richard Donner. A full palette to be sure. And that’s not even including his fantasy-based *Amazing Stories* television series, which also debuted that year. Joe Dante’s *Explorers* and Ron Howard’s *Cocoon* were two more films that year in the familiar Spielberg mold, though he wasn’t credited with involvement in either one.

It seemed that the only person not making a Steven Spielberg film in 1985 was Steven Spielberg; his sole directing effort would be his first “serious” film, *The Color Purple*.

Two Out of Three Ain’t Bad

Of the three Spielberg-produced films released in 1985, only *Back to the Future* became a legitimate blockbuster. With a box-office take of just over \$260 million, it was the highest-grossing film of the year. *Young Sherlock Holmes* was a completely different story, ranking a disappointing 47th. But the third film, *The Goonies*, held its own—somewhat surprisingly—throughout the summer of 1985 and ended up the ninth-highest-grossing film of the year, with a respectable \$61.4 million. Like Zemeckis’ film, Donner’s had left a mark, though a significantly smaller one. However, as with *Back to the Future*, the end of a theatrical run didn’t mean *The Goonies* was dead and forgotten.

The Film

The Goonies fit into a gray area on the scale of success: too small to be a blockbuster but too popular to be a cult clas-

sic. Whatever you want to call it, the film is one of a handful that everyone seems to have seen at least once—perhaps because it's a film we can all relate to. But when analyzing *The Goonies*, one can't help notice that it had talent coming from all directions. In addition to the help and hype of Steven Spielberg's involvement, the film also had a proven director in Richard Donner (*The Omen*, *Superman: The Movie*) and was penned (based on an original story by Spielberg) by a new young talent in Chris Columbus, who had written the Spielberg production *Gremlins* the previous year. The talented young cast brought credibility and realism to the story: pre-adolescent kids searching for a long-lost pirate treasure in hopes of saving their small town from being turned into a golf course—all the while trying to stay steps ahead of the Fratellis, a family of escaped convicts.

Equal parts Saturday morning adventure, Hardy Boys and Disney World attraction, the film acts out the best aspects of make-believe, which often stay hidden in the minds of imaginative children. This is likely a major factor that contributed to its box-office success as well as its future success on video. There were no messages to be taken away. We're left to judge the film on the merits of the story and its characters.

At the time of the film's release, critics divided into two camps. Richard Corliss of *Time* called the film "dense, oppressively frenetic, heavy on the slapstick and low on the charm meter" and complained that the film was asking to be experienced, not cherished. Meanwhile, *Variety* said that Donner's "consummate film making" was enough to overcome any rocky moments. But since money always speaks louder than critical feedback, the public response is the main reason the film can be considered a success.

The Score

When looking back at the list of composers who scored these Spielberg-produced films, you see names like Jerry Goldsmith, James Horner, Bruce Broughton and Alan Silvestri. Therefore, few would argue that Dave Grusin was a less-than-obvious choice to score *The Goonies*. And to say that it was a departure for him is an understatement. But he was certainly qualified. His film-scoring experience dated back to 1967 and included prominent films like *The Graduate*, *3 Days of the Condor* and *Heaven Can Wait*. In 1985, Grusin was best known for his recent success scoring heavy, critically acclaimed dramas like *Reds* and *On Golden Pond*, both of which had earned him Oscar nominations. Grusin's proven track record with solo jazz projects only added to the oddity of choosing him to score a children's adventure film. Then again, it was typically anyone's guess as to who would score a Richard Donner film; he had never collaborated with the same composer twice. To this day Michael Kamen, on the *Lethal Weapon* series, is his only

repeat collaborator.

Since *The Goonies* is first and foremost an adventure film, what type of "adventure music" was needed? It could have been empty, disjointed orchestral bombast to fill the spaces between pop songs and merely mirror the action. An all-electronic score could have worked, too. But in the end, Grusin provided a lively orchestral score with memorable themes and noticeable substance. His is one of a chosen few children's movie scores that resonates in the minds of viewers and collectors long after the film's release.

The climactic discovery of One-Eyed Willie's ship, THE INFERNO (below).



Perhaps the greatest appeal of the score lies in its rich thematic material. Intertwined throughout the nearly 69 minutes of Grusin's score are no less than six distinct musical themes and ideas. That alone goes a long way when discussing the merits of Grusin's contribution to the film. After all, it's a rare occurrence these days when a children's movie—or *any* movie for that matter—contains a score with more than one or two distinct musical ideas. The following is a brief breakdown of Grusin's main themes for *The Goonies*.

The Fratelli Chase theme—Though it might be the most popular of Grusin's themes from *The Goonies*, the musical ideas in this cue only appear three times in the film. Nevertheless, the rousing Keystone Cops nature of the piece is fitting for this adventure.

The Goonies theme—This slow, reflective, even sad, melody is often heard in the strings and features several variations on both the "A" and "B" sections of the piece.

Data's theme—Perhaps best described as "genius at work" music, this piece conjures images of a machine in motion and is a perfect fit for the always inventive, yet seldom successful Data.

One-Eyed Willie's theme—This thematic idea domi-

nates a large majority of *The Goonies* score. Easily identifiable by its eerie descending melody (usually heard in the synths), it appears at least once in all but a few cues. It is often worked into several variations in different parts of the orchestra.

Love motif—Though not a full-fledged theme, Grusin uses a three-note repeating statement in the synths to signify the innocent, repressed attraction between Brand and Andi. It can be heard several times in the score during the more intimate moments between the two.

Treasure theme—This quietly heroic melody exudes an “end of the journey”/“reaching the summit” feeling. First heard in the woodwinds during the wishing well sequence, the theme reaches its full potential when played by the brass in the film’s final act.

The Album

Unfortunately, the movie-marketing craze of the 1980s also reared its head when it came to a film’s original soundtrack. Thus, like many soundtrack albums in the ’80s, the original album for *The Goonies* was an eclectic

album.

Had *The Goonies* been released today, there would likely have been a score-only album. That seems to be the trend, even if the film doesn’t do particularly well—and even if the score itself isn’t all that interesting. At the very least we would have probably seen a “half-and-half” album containing a handful of pop songs and 20 minutes of score.

Determining which scores see a release may appear to have no rhyme or reason, but it usually comes down to money. For example, of the three Spielberg-produced films in 1985, only the score to *Young Sherlock Holmes* was given a respectable release on LP, even though it had the lowest box-office gross of the bunch. But, while it was performed by the non-union Sinfonia of London, both *The Goonies* and *Back to the Future* used union orchestras, limiting the amount of score that could be commercially released because of costly re-use fees.

As of this writing, there are no plans for a score release to *The Goonies*. But with more labels starting specialty “CD clubs,” the likelihood of a legitimate release in the near future may be higher than one might think. A complete score release is likely out of the question, though a 40-minute album would do the score justice and be enough to appease fans who have long waited for at least *some* release of the original tracks.

Cue by Cue

The following is an extensive catalogue of Grusin’s complete score for *The Goonies*. Cue titles are unofficial and all times are approximate.

The Fratelli Chase (3:11)

The rollicking action cue accompanies the Fratellis’ escape from jail and the ensuing police chase. The version in the film is slightly different from any of the concert arrangements; it features the introduction of Data’s theme as he is first introduced on-screen. There are a couple of interruptions in the cue as various brief unscored cuts are made during the chase sequence.

Finding the Map (0:39) The first use of Willie’s theme as Mikey uncovers the treasure map in his own attic.

Willie’s Tale (1:32) Willie’s theme again is heard as Mikey entertains his pals with a telling of the local legend.

Chester Copperpot (0:45) Willie’s theme pops up a third time during the attic sequence when the gang reads an old news article on the last man to search for Willie’s treasure.

Mikey in the Rain (1:53) A straightforward presentation of the string-dominated Goonies theme is heard while Mikey stands on his porch contemplating his future away from The Goondocks. A very brief cut to two businessmen talking interrupts the cue.

The Search Begins (0:42) It’s Willie’s theme again as the group begins their adventure.

Finding the Restaurant (1:07) More of Willie’s theme as the group reaches an early clue to finding the treasure, the Fratellis’ restaurant.

ORV/Bullet holes (1:15) Tense brass and strings build to a frenzy at Chunk’s discovery of bullet holes in the



The deleted battle with a 30-foot octopus (above); Sloth rails in his room (opposite).

mix of pop songs, only some of which actually appeared in the film. The logic, of course, was that a song album would certainly sell better than a score-only album. While that thinking was, and still is, usually correct—and since the concept of a two-soundtrack film was non-existent at that time—*The Goonies* was just one in a long string of films in the ’80s whose original score went unreleased commercially. The only representation of Dave Grusin’s score on the original album was the inclusion of his end credits cue, titled, “Theme From *The Goonies*.”

Still Waiting...

In recent years the soundtrack community has been privileged to see the release of many previously unavailable older scores through traditional record stores or via specialty mail-order outlets.

But some scores remain elusive items. Over the last 15 years, the demand for a commercial release of Grusin’s impressive adventure score has increased significantly, joining a now-shrinking list of sought-after scores, which includes the likes of John Williams’ *Heartbeeps* and Alan Silvestri’s *Back to the Future*, another unreleased 1985

Fratellis' ORV.

Mikey Searches (0:19) Willie's theme makes a brief appearance while Mikey secretly tries to find more clues in the basement.

Discovering Sloth (0:52) Active, building strings accompany Mikey's shock when he discovers the unknown Fratelli brother, the man-child Sloth. The brass writing builds and climaxes as Brand grabs Mikey, then concludes with trumpet licks as the gang escapes the restaurant.

Watching the Fratellis (0:52) Dark string music is heard as the Goonies watch the Fratellis' suspicious activities from afar. The cue concludes with a lighter variation on Willie's theme as the Goonies decide whether to go home or continue their quest.

Entering the Restaurant (2:14) Sustained eerie strings accompany the gangs' breaking into the restaurant and decent into the Fratellis' basement. Once again intrigued by the grunts of the still unseen Sloth, the group quietly continues to investigate—that is until Sloth's loud roar, which is accompanied by a loud blast from the brass. Following music for their frantic escape, the cue concludes with "love" music as Brand and Andi attempt an intimate moment.

The Fireplace (1:33) Yet another variation on Willie's theme, followed by a variation on the Goonies theme, concluding with a statement of Data's theme.

"It's a stiff!" (0:38) *Psycho*-esque "stingers" are heard as the gang discovers a dead body in the ice cream freezer.

"It all starts here." (2:49) Willie's theme again dominates this sequence as the Goonies make the decision to continue the search for treasure. During their fateful descent into the underground, another variation on the Goonies theme is heard.

Banging on Pipes (1:22) The thematic material last heard in "The Fratelli Chase" makes an appearance here, though with slightly different orchestration, as the Goonies comically bang on plumbing pipes in hopes of contacting help.

Finding Chester Copperpot/The First BoobyTrap/Bats! (5:06) Dissonance in the strings is a sure sign of trouble as the group happens upon the remains of not-so-lucky explorer Chester Copperpot, a victim of a One-Eyed Willie booby trap. Staccato brass blasts sound when the skeletal Copperpot is revealed. Willie's theme plays again as the group searches through Copperpot's belongings. Following a brief (and unscored) cut back to Chunk being held captive by the Fratellis, we resume with the group trying to make sense of the Copperpot situation. Driving brass action writing accompanies the Goonies' attempt to escape danger after they accidentally trip another booby trap. Immediately after reaching safety from the trap, they find what appears to be a possible way out, only to discover the presence of hundreds of bats. This is represented in the score by atonal writing in the brass and strings, though it's difficult to hear over the sound effects.

"They're coming after you!" (0:33) This cue mimics

the previous bat cue as the critters make their way to the Fratellis' basement just in time to save Chunk's hand from the blender. This gives Chunk the opportunity to yell a warning to his pals that the Fratellis will soon be after them.

The Wishing Well (2:04) As the group comes upon what they initially think is the treasure they've been searching for, we hear the first full presentation of what will later become the Treasure theme. This time, though, it's restrained in the woodwinds. The cue is rounded out by more variations on both the Goonies theme and Willie's theme.

Mikey's Speech (1:45) After a statement of Willie's theme, another straightforward version of the Goonies theme is presented in the strings as Mikey pleads with the



group to not give up after they've come so far.

Fratellis on the Move (0:29) With the Fratellis trying to close in on the Goonies, light pizzicato music is heard while they try to avoid some amateur booby traps left by Data.

Triple Stones/The Second Booby Trap (2:06) After the gang discovers another treasure clue, they once again accidentally trigger one of Willie's traps. Dissonant, frenzied strings follow as things begin to look bleak. After the ground collapses and Data takes a long fall, it seems as if Willie has gotten the best of him. However, the ever-inventive Data uses his "pinchers of power" to save himself. Appropriately enough, we're treated to another statement of Data's theme.

Bathroom Break (0:36) Light string writing and electric piano highlight this sequence as the group takes a spontaneous bathroom break. The first appearance of Grusin's six-note love motif for Andi and Brand is heard.

Kissing in the Dark (1:19) While trying to woo Brand, Andi mistakenly gets Mikey instead. The resulting kiss in

the dark is scored with woodwinds and synths playing over-the-top romantic music, void of Grusin's love motif.

The Fratellis Catch Up (3:01) Immediately following the kiss music (and possibly part of the same cue) is another driving brass and percussion-led piece as the Goonies try to escape the Fratellis, who have finally caught up with them. Data's theme makes another appearance when he saves the day with his "slick shoes."

Piano of Bones (0:35) A brief crescendo into a dissonant chord accompanies the appearance of the frightening piano of bones, which becomes another obstacle for the Goonies. During a brief cut to see what the Fratellis are up to, we once again hear pizzicato "clumsy" music.

Playing the Bones (3:27)

Staccato brass hits open the cue and rhythmic electronic percussion driven music underscore the rest of the scene as Andi frantically tries to decipher the musical notes discovered on the back of the treasure map and play them on the bones. Snippets of Data's theme pop up as he keeps an eye out for the pursuing Fratellis. As Andi finally completes the task, a heroic, though brief, blast of the treasure theme sounds as the gang manages to escape once again.

The Water Slide/The Pirate Ship (2:47)

This busy, almost classical-style cue is heard as the Goonies tumble down a waterslide and find themselves face to face with what they've been searching for—One-Eyed Willie's pirate ship. Last heard during the wishing well sequence, a warm blast of the Treasure theme comes from the brass as the gang admires their discovery. An equally warm brass chorale then accompanies their exploration of the ship. A few brief and unscored scene cuts disrupt the flow of the cue, though the loss is minimal.

One-Eyed Willie (5:48) Eerie sustained strings set the tone for this mostly atmospheric cue as Mikey explores the bridge of the ship, which still contains the entire long-dead crew. Subtle snippets of Willie's theme are heard, as is the previous chorale, but this time more densely orchestrated. As the gang begins to gather the treasure, we're treated to another full-force presentation of the Treasure theme in the brass. However, the glee doesn't last long as the Fratellis make a surprise appearance. Reflecting the mood change, the score, quite appropriately, takes on a swash-buckling, pirate feel. Data's theme pops up again, as does more thematic material from the Fratelli chase cue as the Goonies are forced to give up the jewels.

"Hey you guys!" (4:05) As Sloth shouts his ever-famous line of dialogue, a blast of Max Steiner's score from *The Adventures of Don Juan* (heard on a television earlier in the film) makes a comical, yet effective, appearance. Grusin adapts it well with his own material as Chunk and Sloth save the day. The cue also features the great in-joke of John

Williams' theme to the Donner-directed *Superman: The Movie* as Sloth rips off his shirt to reveal a Superman T-shirt. The second half of the piece consists of lighter music as Mama Fratelli attempts a maternal moment with Sloth, while Brand and Andi share a romantic one. The Don Juan music returns to close out the cue.

The Goonies Escape (3:22) A retread of earlier brass-driven action music dominates this cue as the Goonies finally escape.

Reunion (2:30) Following a brief brass fanfare, the cue transforms into a *Dragnet*-like Goonies march featuring several variations of the Goonies theme, with another snippet of Data's theme as the group is reunited with family.

Fratellis Arrested (1:03) A brief statement of the Don Juan music is heard as the Fratellis are arrested on the beach. Grusin then segues into warm string music while Chunk tells Sloth that he will be coming to live with him.

Jewels/The Sailing Ship (3:02) Just as it looks like the treasure hunt has been a waste, the new housekeeper finds some leftover jewels in Mikey's marble bag, which the Fratellis had forgotten to check. After a brief buildup in the strings, a variation on the Treasure theme is heard as everyone marvels at the jewels. We then hear the Goonies march again while the group fields questions from reporters. Suddenly, all attention is turned out to sea when Willie's ship seems to appear out of nowhere, sailing majestically. The horns once again come to the fore to give one last statement of the Treasure theme. The Don Juan theme also makes one last appearance as the film comes to an exciting "da-da-da-dum" conclusion.

End Credits (Theme from *The Goonies*) (2:35) This is the sole Grusin cue represented on the film's original soundtrack album. Perhaps best described as a pop version of the Goonies theme, it provides a nice conclusion to both the score and the film.

Odds and Ends

The film version of "The Fratelli Chase" wasn't Grusin's only stab at the cue. Apparently, he originally composed a significantly darker piece for the film's opening sequence. The unused cue seems to feed more off the Fratellis' villainy than the "Keystone Cops" tone of the version in the film. Furthermore, virtually none of the musical ideas in the film version appears in Grusin's original composition. However, the piece doesn't exactly go completely unused in the film, as some of the ideas are heard in the "First Booby Trap" sequence.

Though no score album has ever been released for this film, there are a couple of albums featuring recordings of the main themes. The most prominent is the Edel 2-CD compilation *Best of Adventure*, which features a 19-minute suite from the film and includes both versions of the Fratelli chase cue. Fans are split as to the merits of the performance, however. The other is Dave Grusin's album *Cinemagic*, which is a compilation of his best-known film music and features a recording of "The Fratelli Chase" performed by the London Symphony Orchestra. In the liner notes, Grusin says of the piece, "If there was ever a question, it is not to be taken seriously."

FSM



SCORE

REVIEWS OF
CURRENT
RELEASES
ON CD

RATINGS

BEST	★★★★★
REALLY GOOD	★★★★
AVERAGE	★★★
WEAK	★★
WORST	★

Crouching Tiger, Hidden Dragon

★★★★★

TAN DUN

Sony Classical ASK 89347

15 tracks - 50:06

Ang Lee's meditative *Crouching Tiger, Hidden Dragon* is one of the most anticipated films of the Christmas season. The Chinese martial arts movie stars Chow Yun-Fat and Michelle Yeoh, and has been praised for its audacious filmmaking and fight choreography. Lee, whose previous films used Asian sensibilities to examine varied slices of American life (*The Ice Storm*, *Ride With the Devil*), opted to go with Chinese composer Tan Dun for *Crouching Tiger* over his usual collaborator, Mychael Danna. Although it would have been nice to see what Danna could have done with the material (his variation on the western genre for *Ride With the Devil* was one of the best scores of 1999), the selection of Tan Dun is inspired.

Dun, a respected classical composer whose only other mainstream score was for the thriller *Fallen*, usually writes heady music. In listening to his earlier compositions, one has to focus on the context of a piece (whether it's to celebrate Hong Kong's return to China or music for a Peter Sellers opera). From the first track of *Crouching Tiger*, it's clear that this is some of Dun's most accessible music. Predictably, Dun captures the authenticity of the period Chinese music, using traditional instruments in traditional ways. But, there is a spirituality that permeates the music and will ensure this score a life beyond its use in the film. The music also has surprisingly refreshing new-age aspects—even the action cues like "The Encounter" and the percussive "Night Fight" are subdued compared to the usual Hollywood action soundtracks.

Dun's work in the concert field more than prepared him for getting the best out of talented solo performers, and for *Crouching Tiger* he has written brilliant cello passages perfectly realized by Yo-Yo Ma. There is an overwhelming sadness in the cello playing that is so ingrained in *Crouching Tiger* that it's hard to imagine anyone else performing the part with more meaning (more so even than in John Williams' *Seven Years in Tibet*, which also used Mr. Ma's talents—imagine *Schindler's List* without Itzhak Perlman).

The *Crouching Tiger* album's one misstep is the inclusion of "A Love Before Time," a pop song based on the main theme (both in English and Mandarin) sung by Chinese pop star CoCo Lee. It's a nice tune, but it's jarring at the end of both the CD and the film since it's lacking a natural transition from period music to contemporary song like, well... "My Heart Will Go On." Despite this aesthetic flaw, in the repertoire of fine Asian scores, *Crouching Tiger, Hidden Dragon* is one of the greatest, standing alongside the likes of *Heaven and Earth*, *Kundun* and *The Last Emperor*. —Cary Wong

The Legend of Bagger Vance

★★★★★

RACHEL PORTMAN

Chapter III CHA 1009 • 14 Tracks - 47:48

"Life is like a bag of golf balls." It would not be surprising to hear such analogies in *The Legend of Bagger Vance*, the new period/golf film directed by Robert Redford and starring Will Smith and Matt Damon. After her Oscar nomination for last year's *The Cider House Rules*, Rachel Portman comes on board to provide a melodic and beautifully orchestrated score for *Bagger Vance*.

The color of the themes for

Bagger Vance and Junuh are derived from the way Portman usually lays out her solo instruments (trumpet, trombone, clarinet, harp and, primarily, piano) over a harmonically static string orchestra. The score, as presented on the album, concentrates on the more dramatic and romantic aspects of the film. "The Legend of Bagger Vance" opens the underscore section (which totals 39:32) and features wonderful solo trumpet playing that is revisited later in the album. The effect is gorgeous and one of the film scoring high-

disc so they don't detract from the main body of the score. (The Ellington must come from a 78-rpm source, as the recording has considerable background noise.)

As Hollywood trots out its big guns for the Oscar, Portman's *The Legend of Bagger Vance* deserves a spot on the ticket. Portman fans need not hesitate to pick this one up. And, those who loved the scores for films like *Forrest Gump*, *Stanley and Iris* or most any Americana score by the Newman family should enjoy this as well.

—Steven A. Kennedy



lights of 2000. "Savannah Needs a Hero" covers a lot of musical ground, opening with a piano and string theme, followed by a passage featuring solo clarinet, and closing with a section of comical solo trombone. There is also stylized period jazz in "Junuh Sees the Field" and "Junuh Comes Out of the Woods," which probably also underscores comic antics. Portman mixes in a sax ensemble and a trombone section, but all too briefly.

Chapter III's album presentation is strong, and the recording is marvelous. The piano has forward presence and a great deal of ambience, especially when presented against the string backdrop. Plus, the trumpet playing is exemplary. The three source cues open and close the

The Yards ★★★ 1/2

HOWARD SHORE

Sony Classical SK 89442

20 tracks - 39:36

The Yards, directed by James Gray, is a waste of talent. One of the slowest thrillers ever produced, this meditation on family and crime could have been an interesting modern Shakespearean tragedy. Instead, the clunky screenplay and the odd, suspenseless direction undermine the story of an ex-con (Mark Wahlberg) whose only way of supporting his poor suffering mother (Ellen Burstyn) is to get into the family business with his corruptible friend (Joaquin Phoenix, playing a Hispanic!).

Sony Classical's release of Howard Shore's immensely

(continued on page 42)

From the Terrace

Elmer Bernstein's grand, theatrical soap-opera!

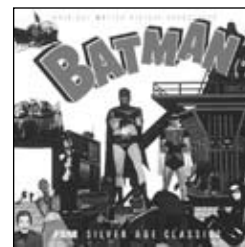
This subdued drama of romance and one man's struggle between society's expectations and his own conscience—directed by Mark Robson on a widescreen canvas—demanded a sensitive, emotional touch. Elmer Bernstein's score speaks to the undercurrent of emotion running through the main character of Alfred Eaton (Paul Newman). Bernstein's score opens boldly with a soaring and deeply passionate love theme, that later accompanies Eaton's love affair with Natalie Benzinger (Ina Balin). The score's complexity is enriched by a strained waltz theme that underscores Eaton's misguided dalliance with sexy, manipulative socialite Mary St. John (Joanne Woodward).

The score is varied and rich, marking a middle ground between the lush soap-operatics of the Golden Age and the leaner, modernistic style of the '60s. *From the Terrace's* beautiful concluding chords belong in the company of such other Bernstein finales as *To Kill a Mockingbird* and *The Ten Commandments*. For the first time ever on CD—more than 70 minutes of richly melodic and elegant music by a master of dramatic film scoring—IN STEREO! **\$19.95**



derous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**

Crazy Cult Classics



Batman
The Bat-Premiere of Nelson Riddle's feature film score

Authentic bat-music from the 1966 theatrical score by band leader and arranger Riddle, whose sound characterized the classic ABC-TV series. This exciting score features extended passages of familiar Bat-music, including a riveting title tune (with the supervillain motifs), propulsive traveling music, piratical villain cues, generous helpings of the Batman motif, and a deluxe presentation of his swinging, brassy fight music. Plus, there's the straight TV rendition of Neil Hefti's Batman theme, and extra source cues. Nearly 66 minutes of superheroic Bat-music in crystal clear monophonic Bat-sound. **\$19.95**



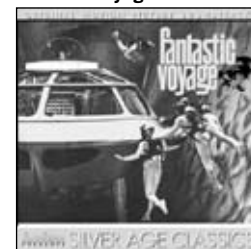
Beneath the Planet of the Apes
Leonard Rosenman's mind-blowing sci-fi score!

Composer Rosenman retained the neoprimitive musical tone of the *Apes* series while creating a score very much in his own, inimitable style. It goes beyond *Fantastic Voyage* with layers of sound, clanging, metallic effects, bristling, ram-bunctious chase music and a perverse, chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus sound FX cues, and as a bonus, the complete original LP with its specially arranged music and dialogue—it's two albums in one. Go ape! **\$19.95**

The Omega Man
The long-awaited Ron Grainer fan favorite!
Charlton Heston is "the last man on Earth" battling a tribe of Luddite barbarians, the



"Family." This action-adventure is made memorable by Grainer's beautiful pop-flavored score, which mixes baroque, jazz, avant garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme and distinctive melodies, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc sports stunning stereo sound, unused score cues, specially arranged source music and an alternate end title. **\$19.95**
Fantastic Voyage



The complete, unreleased '60s masterpiece by Rosenman!
Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (*Lord of the Rings*, *East of Eden*, *Star Trek IV*) is one of his most famous and has never before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**

The Return of Dracula
Gerald Fried 2CD set also including I Bury the Living, The Cabinet of Caligari and Mark of the Vampire.

From the composer of *Star Trek's* "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the Dies Irae, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. **\$29.95**

(Shipping charges are same as for a single CD)



Golden Age Greats

**All About Eve/
Leave Her to Heaven**

Two Alfred Newman classics!
FSM dives into the voluminous legacy of Alfred Newman with this doubleheader restoration of *All About Eve* (1950) and *Leave Her to Heaven* (1945). *All About Eve* is Newman's tribute to the theater world and sympathetic underscoring of the Academy Award-winning film's sharp-tongued women; *Leave Her to Heaven* is his brief but potent score to the Gene Tierney-starring noir tale of love and murderous obsession. It's terrific! **\$19.95**



Prince of Foxes
The "lost" Alfred Newman adventure score!

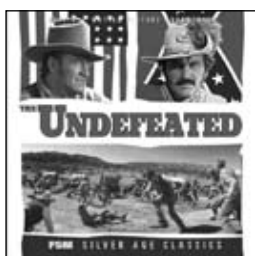
This 1949 Tyrone Power/Orson Welles costume epic is arguably Newman's greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with several unused cues. **\$19.95**



Prince Valiant
Classic, influential adventure score by Franz Waxman!

A stirring adventure work in the tradition of *Star Wars* and *The Adventures of Robin Hood*. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. Our first Golden Age Classic includes the complete surviving score, newly remixed from the 20th Century-Fox archives in good stereophonic sound with bonus tracks. **\$19.95**

Wild Westerns



The Undeclared/Hombre
Two never-before-available, original scores on one CD!

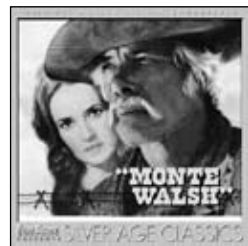
In the late 1960s, the western went nova, brimming with radical change and experimentation. We present two never-before-available scores from that period: *The Undeclared* (1969) with John Wayne and Rock Hudson (!); and *Hombre* (1967) with Paul Newman. *The Undeclared* is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. Its terrific main theme could easily be at home in a

modern-day NFL broadcast. In contrast, the music for *Hombre* by David Rose is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multitrack masters—and offers tribute to two distinguished, prolific but under-represented musicians. **\$19.95**



The Comancheros
The complete Elmer Bernstein western score for the Duke!

This 1961 film marked Bernstein's first of many famous western scores for John Wayne: a rousing, melodic Hollywood western with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives. **\$19.95**



Monte Walsh
John Barry's first western score!

Two decades before *Dances with Wolves*, Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thun-



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Glorious Goldsmith



Tora! Tora! Tora!

Premiere release of the complete, original score!

Jerry Goldsmith composed music for two World War II films in 1970: Unlike *Patton*, however, *Tora! Tora! Tora!* concerns itself broader themes. The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the unsettling sound of conflict. The score bristles with unique instrumentation and overlapping rhythms so characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band & dance source music and a pair of unused variations on the main theme, all in stereo. **\$19.95**



Patton/ The Flight of the Phoenix

Classic Goldsmith plus rare Frank DeVol together on one CD!

This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**

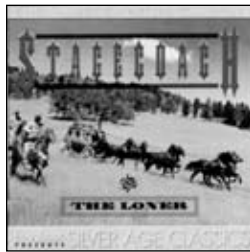


100 Rifles

Never before released OST!

100 Rifles (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic

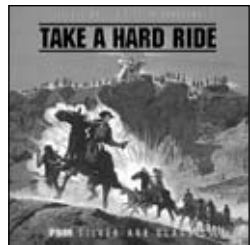
Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it! **\$19.95**



Stagecoach/The Loner

The original Goldsmith scores!

Stagecoach is the 1966 remake of the John Ford western. The previous Mainstream CD is a re-recording; this CD debuts the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds like *Rio Conchos*): main and end titles and two episode scores. The first *FSM* Silver Age Classic—get it now... **\$19.95**



Take a Hard Ride

Complete score for the first time!

A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncult, fully-restored version of Goldsmith's penultimate western, presented just as he wrote it—and in stereo. **\$19.95**



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Two complete Goldsmith scores!

Enjoy two complete Goldsmith outings in the gentle Americana vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* is the story of a veteran Southern con man and his escapades. Previously excerpted on a limited tribute CD—but this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Soonie* is cut from a similar cloth (presented in clean mono) making a heart-warming duo. **\$19.95**



Rio Conchos

Complete Original Score!

Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. It's a prototype for the aggressive action music for which the composer has become famous, but it also probes the film's psychology with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono with bonus tracks of a vocal version of the theme plus six tracks repeated in newly mixed stereo. **\$19.95**

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Wonderful Williams



A Guide for the Married Man

The complete, original score!

The funniest of "Johnny" Williams' first comedies was *A Guide for the Married Man*, directed by Gene Kelly and starring Walter Matthau and Robert Morse. This spirited score catalogs his diverse styles: from goofy, faux-hip source music, to bold orchestral scoring featuring brass fanfares and his trademark woodwind runs. Listeners will note foreshadowings of the music he would later write for space epics and adventures. Until now, the only music available from *A Guide...* was the title song. Our CD release includes Williams' complete score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. **\$19.95**



The Poseidon Adventure/ The Paper Chase

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The Poseidon Adventure is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974). **\$19.95**

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Welcome to the FSM Marketplace!

We're pleased to offer hard-to-find, unusual soundtrack-related products, including: Exclusive CDs; Books for music lovers; Books for composers; One-of-a-kind collectibles; and more! Order online, by phone or by mail: see contact info below.

Warner Home Video

has led the way for video restoration with elaborate box sets of the studio's most famous films. They have also produced soundtrack CDs available to the public only within the larger video packages—until now. *FSM* has the following CDs to sell via direct mail only to our readers.



The Wild Bunch

*Fully restored edition.
Limited availability!*

The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**



Enter the Dragon

*Lalo Schifrin '70s slugfest—
in an expanded edition!*

Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**

The Exorcist

The seminal horror soundtrack!

William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film



of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schifrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**

music from Retrograde!



The Taking of Pelham 1-2-3

*Dig this killer '70s groove—first
time anywhere!*

David Shire's classic '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. **\$19.95**

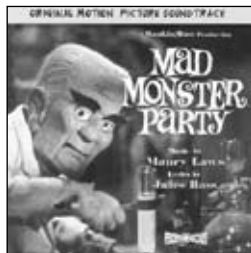
Deadfall

Catch John Barry '60s vibe!

First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," per-



formed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. **\$16.95**



Mad Monster Party

*30th anniversary
collector's edition*

From Rankin/Bass, the creators of TV's *Rudolph the Red-Nosed Reindeer*, comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky and fun blast from the past! **\$16.95**

Exclusive video!



Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Big Wednesday*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or experience in print. **New Reduced Price!**

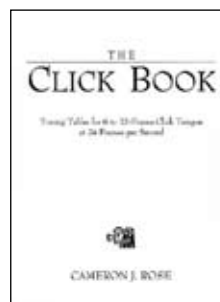
NTSC (U.S. Format) \$19.95
PAL (European Format) \$19.95

books for composers



Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring by David Bell

Respected TV composer David Bell wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*



The Click Book

*Comprehensive timing tables
for synchronizing music to film*

Created by USC student and composer Cameron Rose. Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)...Each timing table covers beat 1 to beat 999 at the given click-tempo...Large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page...Timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters... Listing and tutorial of standard timing-conversion formulas for 24 fps film speed...Tutorial in SMPTE-to-Absolute time conversion...Frames-to-Seconds conversion tables for U.S. and European film and video speeds. **430 pp. Price is the industry standard for click books; this one gives more value for the money! \$149.95**



New Updated Edition! 2000 Film/TV Music Guide From the Music Business Registry

Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers. **\$94.95**

books for music lovers



U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999 Price Guide

by Robert L. Smith
FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles with composers, label numbers, special collectible information and—most of all—estimated values. The listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend to fill out your collection. Author Robert L. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. *Published by Vineyard Haven LLC, 154 pp., softcover. \$17.95*

MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music

*Edited by Didier C. Deutsch,
Forewords by Lukas Kendall and
Julia Michels*

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tions, shows and song collections. Many of the reviews are by FSM's regulars: Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger, Paul MacLean. There are also helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications, and composer interview snippets culled from FSM. It's the ultimate guide to every soundtrack under the sun. *Visible Ink Press, 872 pp., softcover. \$24.95*



Music from the Movies: 2nd Edition by Tony Thomas

The original film music book (from 1971), the "alpha" from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition came out in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



The Score: Interviews with Film Composers by Michael Schelle

Some of FSM's best-ever features have been the interviews with film composers—the question-and-answer format gives the reader a sense of the personality involved.

The Score (1999) is in that conversational tradition, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the conversations, while not wholly technical, pry deeply and precisely into the composers' ideas. *Published by Silman-James Press, 432 pp., softcover. \$19.95*



The Album Cover Art of Soundtracks by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. *Published by Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95*



A Heart at Fire's Center: The Life and Music of Bernard Herrmann by Steven C. Smith

Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations. This book is actually still in

print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written. *Published by University of California Press, 416 pp., hardcover. \$39.95*

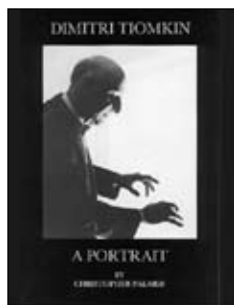


U.S. Exclusive—Only from FSM

John Barry: A Life in Music by Geoff Leonard, Pete Walker and Gareth Bramley

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color. *Published by Samsom & Co., U.K.*



Dimitri Tiomkin: A Portrait by Christopher Palmer

This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days*

at Peking and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. *Rare! \$24.95*



NEW!!!

Film Music and Everything Else! Music, Creativity and Culture as Seen by a Hollywood Composer by Charles Bernstein

This is a collection of essays by Charles Bernstein, the composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for filmcomposers. Topics include melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. *\$18.95*



NEW!!!

Sound and Vision 60 Years of Motion Picture Soundtracks

by Jon Burlingame
Foreword by Leonard Maltin

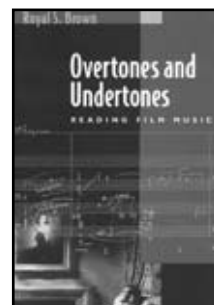
Jon Burlingame has been the leading film music journalist and historian in contemporary times, writing countless articles for *The Hollywood Reporter* and *Variety* as well as the television music landmark, *TV's Biggest Hits*. *Sound and Vision* is his overview of movie music composers and history, encapsulating

the most notable personalities and achievements in the author's clear and direct prose. It is largely comprised of composer mini-bios with reviews of their most notable works and photo portraits, from Golden Age titans to present-day masters. There is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. *\$18.95*



New Updated Edition! Film Composers Guide Year 2000 fifth edition Compiled and edited by Vincent J. Francillon

This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. *Lone Eagle Publishing. Retail price \$55; FSM special offer. \$39.95*



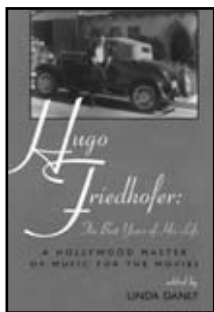
Overtones and Undertones: Reading Film Music by Royal S. Brown

Royal Brown is best-known as the long-time film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever

Shipping info

CDs/video: \$3 first item, \$1.50 each additional U.S./Canada. \$5 first item, \$3 each add'l rest of world. **Books:** \$5 each U.S./Canada, \$10 rest of world. **Backissues:** Shipping FREE within U.S./Canada. \$5 rest of world per order.

serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. If you are a film student, or interested in writing about film music, you have to read this book. Published by University of California Press. 396 pp., softcover. **\$24.95**



Hugo Friedhofer: The Best Years of His Life Edited by Linda Danly Introduction by Tony Thomas

Hugo Friedhofer (1901-1981) was a gifted musician whose Hollywood classics included *The Best Years of Our Lives*, *An Affair to Remember*, *The Young Lions* and *One-Eyed Jacks*. His Golden Age contemporaries (Newman, Raksin, Waxman and others) often considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which is reproduced as the main part of this new book.



Hollywood Composers Stamp Sheet by the United States Postal Service

Imagine! Six Hollywood Composers on first-class stamps (33¢) in the Legends of American Music Series. We are selling sheets of 20 stamps as issued by the USPS; each sheet has three Steiners, Korngolds, Newmans and Tiomkins, and four Herrmanns and Waxmans. Postage is free with any other item, \$1.50 if ordered alone (We won't use the

Also included is a short biography by Danly; an epilogue by Gene Lees; the

eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page Cook; a complete filmography; photographs; and even reproductions of Friedhofer's cartoons. Published by The Scarecrow Press, 212 pp., hardcover. **\$39.95**



The Music of Star Trek: Profiles in Style by Jeff Bond

The first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek* director Nicholas Meyer. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Leonard Rosenman, Dennis McCarthy, Cliff Eidelman, Jay Chattaway, David Bell, Paul Baillargeon, producer Robert Justman, and music editor Gerry Sackman, the book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films. Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**

backissues of FSM

Volume One, 1993-96
Issues are 24 pp. unless noted.
Most 1993 editions are xeroxes.

* **#30/31, February/March '93** 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

* **#32, April '93** 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

* **#33, May '93** 12 pp. Book reviews, classical/film connection.

* **#34, June '93** 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

* **#35, July '93** 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film

Composers Dictionary.

* **#36/37, August/November '93** 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* **#38, October '93** 16 pp. John Debnay (*seaQuest DSV*), Kraft & Redman Pt. 2.

* **#39, Nov. '93** 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.

* **#40, Dec. '93** 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

* **#41/42/43, January/Feb./March '94** 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

* **#44, April '94** Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

* **#45, May '94** Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

* **#46/47, June/July '94** Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman

music for films, collectible CDs.

* **#48, August '94** Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

* **#49, September '94** Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

* **#50, October '94** Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

* **#51, November '94** Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek*; promos.

* **#52, December '94** Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.

* **#53/54, January/February '95** Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Basseti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

* **#55/56, March/April '95** Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

* **#57, May '95** Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

* **#58, June '95** Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

* **#59/60, July/Aug. '95** 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

* **#61, September '95** Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

* **#62, October '95** Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

* **#63, November '95** James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*,



essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

* **#64, December '95** Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

* **#65/66/67 January/February/March '96**, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

* **#68, April '96** David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo! bootleg tips.

* **#69, May '96** Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

* **#70, June '96** Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

* **#71, July '96** David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

* **#72, August '96** Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

* **#73, September '96** Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

* **#74, October '96** Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

* **#75, November '96** Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

* **#76, December '96** Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

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Volume Two, 1997

First color covers!
Issues 32-48 pp.

* Vol. 2, No. 1, Jan./Feb. '97 Star Wars issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

* Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (interview); promotional CDs; Congress in Valencia; Readers Poll



'96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

* Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Polltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, *Peacemaker* cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Bender's: Film Music as Fine Art, Recordman.

* Vol. 2, No. 8, October '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

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and cue sheet analysis; '50s *Superman* TV score; Howard Shore on *Dogma*; Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile and more.

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Vol. 5, No. 3, March '00 *Phantom Menace* Mania: Build the ultimate Star Wars CD in the privacy of your own home; Sing High, Sing Low: Readers pick the best of 1999; When Worlds Collide: music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4, April/May '00 Cover features Bernard Herrmann: Retrospective of *Journey to the Center of the Earth*; Herrmann's 10 Essential Scores of the '50s, and CD checklist. Plus Richard Marvin on scoring *U-571*; J.Z. Kaplan on *Tora! Tora! Tora!*; Part one of film music representation in Hollywood.

Vol. 5, No. 5, June '00 Our Tenth Anniversary Issue! Features include Back to the Future: The FSM Timeline; The Film Score Decade: the composers, music and events that made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard on *Dinosaur*; more.

Vol. 5, No. 6, July '00 Summer Movie Round-up; Interview with The Nutty Composer: David Newman; Part 3 of our in-depth look at film score agents; Debut of our newest column, Session Notes; They Might Be Giants on scoring *Malcolm in the Middle*; Score Internationale and a double dose of Pocket Reviews.

Vol. 5, No. 7, Aug '00 Bruce Broughton interviewed and *Silverado* analyzed; Marc Shaiman gives the Kaplan brothers hell from the heavens; The Agent History series reaches its fiery conclusion; Laserphile reviews autumn DVDs; Downbeat features William Stromberg; Danny Elfman and his mom at a scoring session.

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How much stuff have we printed in FSM? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 4, No. 9, compiled by Dennis Schmidt. Cost: same as one back issue.

*photocopies only

FSM says
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with...

Free CDs!

While Supplies Last!
Order over \$50 (before shipping) and get your choice of a FREE CD courtesy Sonic Images: *Gone With the Wind* or



The Secret of NIMH 2.

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Gone With the Wind is the legendary 1939 symphonic score by Max Steiner in the Stanyan stereo re-recording of the London Sinfonia conducted by Muir Matheson. Also included are bonus tracks conducted by Rod McKuen from America, America (Hadjidakis), For Whom the Bell Tolls (V. Young), Spellbound (Rózsa), The Cardinal (Moross) and The Prime of Miss Jean Brodie (McKuen). Total time: 65:15.

The Secret of NIMH 2: Timmy to the Rescue is the orchestral score by Lee Holdridge to MGM's animated 1998 sequel to the 1981 Don Bluth film about intelligent mice. Seven songs are also featured. Total time: 62:24.

(continued from page 35)

moody score errs on the side of excess. If only all soundtracks were given such releases—from the beautiful packaging to the inclusion of what I gather is every note of the score (beautifully played by the London Philharmonic Orchestra). For a minor movie, *The Yards* is surely getting star treatment. However, this in no way negates Shore's writing talents, as his music is one of the only redeeming factors in the film.

Shore often uses concepts of minimalism, and he puts them to full use in *The Yards*, setting up scenes without overpowering them with portentousness. His earlier work on *Copland* succeeds for the same reasons. Shore's music, like that of his colleague Carter Burwell (substantial sections of *The Yards* are in fact as close to Burwell as you can get without being Burwell), is adept at commenting on the action of a scene without forcing itself on the audience. Shore's themes and variations may seem slight at first, but with repeated listens, one starts to hear distinctions. The most touching cue is "Willie's Tears," which comes at the height of madness in the movie—but Shore keeps the

a beautiful cue that comes late in the movie, they're inspired. Shore also does a good job at switching gears when the film pulls an abrupt denouement out of its hat—he has to provide an optimistic cue that doesn't come out of the equivalent of left field. It does the job as well as can be expected... and at least it provides a nice finale for the album.

—C.W.

Pursued (1947) ★★

MAX STEINER

Screen Archives SAE-CSR-0002

22 tracks - 53:40

Screen Archives Entertainment's ongoing restoration series with Brigham Young University has resulted in a series of archival releases that have ranged from long-overdue favorites (*Lost Horizon*, *The Searchers*) to lesser-known, more specialized titles (*Cloak and Dagger*). Their most recent effort, Max Steiner's score to Raoul Walsh's 1947 thriller, *Pursued*, falls more into the latter category. However, given Steiner's orchestral style—overwrought, if anything, by today's standards—the score works better on CD than one might think. *Pursued* has plenty of moments of typical Steiner bombast throughout, but there are also instances of buzz-sawing tension that transcend the more dated

effective moments come when Steiner dials himself down and concentrates on creepy atmospheric effects. Always the orchestral sampler, Steiner even takes a page or two from Stravinsky, particularly with "Feared Vengeance," a cue that samples a two-note progression that will make anyone who's heard *Jaws* scratch their head (said progression becomes something of a gimmick throughout the score). As in all of Steiner's music, there are a lot of shifts of tempo and tone (largely dependent on on-screen action), so a lengthy track like "Jeb Returns" or "Courtship" can suffice as a decent sampler for the entire affair. Steiner's method of musical saturation (tossing his themes and techniques around as much as possible) can quickly get redundant despite good moments. Fans of this more archaic compositional style will find this an excellent example of its type; others will find it less compelling.

As usual with the SAE/BYU releases, the sound quality is better than one might expect given the age of the material at hand—the sound is somewhat muted, but the orchestral effects come through with admirable clarity. The booklet is a small letdown considering the extravagant packages that have come before; the liner notes are stale and lack the informative snap of previous releases. At least everyone's heart seems to be in the right place.

—Jason Comerford

Switchback (1997) ★★

BASIL POLEDOURIS

Intrada Special Collection Volume 1

15 tracks - 54:41

Intrada's first "Special Collection" release showcases Basil Poledouris' sought-after *Switchback*. As an album the score comes off as generally subdued, but there's more than enough trademark Poledouris to keep it entertaining.

The wild and percussive "Going West" opens the CD and is a sign—both good and bad—of things to come. The rampaging ostinato-like accompaniment is strong, but it blatantly over-

powers the main theme in the mix. The percussion sounds as though it's the prime element. It's a bit easier to make out the thematic materials at 4:00 of "The '218'," which fuses swirling strings, crescendoing brass stingers, and industrial percussion into a dynamic accompaniment under the main theme in brass. The accompaniment is still too strong for the theme, but the balance is much more favorable here than in the opening track. In fact, this latter section of "The '218'" is probably the highlight of the album. Basil fans should also find the rest of the action music exciting ("Cliffside Rescue," "Spreader Fight"), but the brass remain relatively weak in the mix.

This album reveals a great deal that's tough to hear in the movie, where the action music is usually competing with various noises and the more atmospheric material is simply dialed down. Fortunately, there's plenty of both on this CD. Some of the more quiet and slow-moving tracks are graced by welcome touches of Bernard Herrmann's *Vertigo*, while others venture into the world of ambient sound design. The 11-minute bonus track is mostly in this methodical and soothing textural vein (as advertised). Douglass Fake's liner notes detail the process by which this album was lovingly sequenced and prepared. *Switchback* isn't Poledouris' greatest achievement but it's a worthy entry in his catalogue. His fans shouldn't let this one slip away.

—Jonathan Z. Kaplan

The Fog (1980 - Expanded Edition)

★★★★^{1/2}

JOHN CARPENTER

Silva Screen/FilmCD 342 • 14 tracks - 53:35

Silva's newly remastered and expanded release of *The Fog* more than makes up for any difficulty that John Carpenter fans endured in trying to obtain this score. *The Fog* was originally put out by Varèse Sarabande (and as a scarce import from Colosseum), and this latest edition incorporates the same eight cues featured on the older



music subtle and heartbreaking.

In the liner notes, the director reveals that he played many classical pieces for the cast to inspire them with what he felt was the mood of his film. Shore took this to heart, incorporating some of Holst's "Saturn, Bringer of Old Age" from *The Planets*. Shore's quotes are put to fine use, and in the case of "Family,"

material. On the other hand, Steiner's familiar leitmotivic approach is less of an asset here given the other more understated techniques that he plays with in the score.

Steiner's primary theme undulates in a nicely ambiguous fashion, encapsulating old-fashioned romance and emotional distress, but the score's most

release, as well as four previously unreleased bonus tracks. For the most part, the sound is clean and crisp, though there's a bit of tape hiss in some cues. Carpenter's 1984 liner notes are reproduced here with no additional comment from Alan Howarth, who is credited with the stereo remix.

Happily, unlike Silva's re-release of *Escape From New York*, this disc is not overloaded with dialogue from the film. The first track is an excerpt from John Houseman's introductory campfire ghost story, which works well in setting the tone for the chilling series of cues that follows (and easily skipped by listeners with little patience for talk). Similar to his electronic/piano stylings for *Halloween*, there are two or three recurring themes, with throbbing mood cues filling out the remainder of the work.

The main title, "Theme From the Fog," features a descending, minor progression with a wood-block rapping away in an insistent 16-beat pattern. "Matthew Ghost Story" is another excellent cue: a subtle, meandering piano air over a soft, basso hum, with a hint of the swirling wind effects that figure prominently in later tracks. "Walk to the Lighthouse" is also a standout: an unsettling, keening cue involving circling oboe-like tones indicative of Adrienne Barbeau's gradual suspicion that something is awry in Antonio Bay.

The disc's longest track, the venerated "Reel 9," is another exercise in extended musical tension. Running just over 11 minutes, "Reel 9" accompanies the ghost-laden fog's descent on the town. Sparse organ chords over a pulsating bass tone serve as a preamble to the monotonous, low-keyed piano line and omnipresent, swirling "wind" that characterizes the piece. This slow, pulsing tempo increases to a frantic pace as the vengeful spirits attack, bringing into play a thunderous percussion effect (reminiscent of the ghosts' pounding upon a door earlier in the film).

Of the four unreleased cues,

none is remarkable; they are all nearly identical to earlier tracks. The first is a reprise of the main title (as heard over the end credits); the second, "The Fog Rolls In," is a variation on "Rocks at Drake's Bay," both of which sound suspiciously similar to one of Carpenter's *Halloween* motifs; "Blake in the Sanctuary" rehearses the thudding motif of "Reel 9," though it does feature the electrifying stings heard as Barbeau finally sees the mushy face of her attacker; and "Finale" is merely another take on the "Matthew Ghost Story" motif.

Featured as the final track is a six-minute radio interview with Jamie Lee Curtis, in which the actress expounds upon her career and the problems of acting for the screen; an odd addition, but nicely bookended with two false radio-station promos from the lineup is one of the film's best cues, an ascending version of the main theme in harpsichord-like tones heard as we meet the denizens of Antonio Bay. In fact, the 1995 *Fog* laser-disc from Image Entertainment offers a more diverse selection, featuring no fewer than 35 cues on an isolated score track.

In all, this is a well-done reissue of a long-neglected score, and Silva should be commended for making it available again, albeit in a form not far removed from its previous incarnations. Longtime fans of Carpenter's music will likely appreciate the score's simplicity, but new listeners may find the majority of the work too abstract and repetitious.

—Chris Stavrakis

Don't Make Waves/Penelope

(1967/1966) ★★½

VIC MIZZY/JOHNNY WILLIAMS

Chapter III 1002

25 Tracks • 61:23

Vic Mizzy's music defines two classic TV series of the 1960s (*Green Acres* and *The Addams Family*) along with a handful of Don Knotts comedies. *Don't Make Waves* offers a prime example of Mizzy's abilities in scoring such comedies. The delightful

"Confidence Man" could have been used interchangeably in any of them. Imagine any scene with Knotts walking down a street and music accompanying it, or a scene from *Green Acres*, and you get a good idea of what this cue is like. That said, *Don't Make Waves* is the more "listenable" of the two scores on the disc. The music is innocuous fun and bubbles over with joy. The addition of harpsichord in the orchestration will further remind listeners of Mizzy's TV work.

Penelope's only saving grace (noted at the time of the film's release) was its score. The

sung by Natalie Wood, has little of the melodic interest even of something like "Two Lovers" from *How to Steal a Million*.

With *Penelope*, Williams' music is a step above the period in its orchestration. It has a "classy" sound that differs from Mancini's comedy scoring, even when it moves into the jazzy sections of the score. Mizzy's *Don't Make Waves*, while equally competent, is much more simplistic but equally enjoyable. Chances are that most will buy this album for *Penelope* and find themselves returning to the Mizzy score more and more.

—S.A.K.



main title song, performed by The Pennypipers, is bad '60s Hollywood rock (not that The Byrds do much better with *Don't Make Waves*). The catchy "Penelope" tune, revolves around six notes outlining the lyric "Who is Penelope?" Williams' ability to write beautiful love themes is apparent here, and fans shouldn't miss this one. "Love Theme" is a slower instrumental version of the main title theme based on the opening six-note figure. The harmonic progressions are easier to appreciate in this less-dated setting.

Williams' *Penelope* is naturally more than just a pretty tune. His album arrangement has amazing French horn counterlines (similar in style to writing in *E.T.*) that lift this music above the film's material. There's also an Italian tarantella and the bizarre "The Mad Professor," reminiscent of Williams' TV scores for Irwin Allen. The other song from *Penelope*, "The Sun Is Grey,"

Les Rivières Pourpres

(The Crimson Rivers) ★★½

BRUNO COULAIS

Virgin France • 8 50252 2 • 27 tracks • 55:05

Les Rivières Pourpres is this fall's French blockbuster, a psycho-killer à l'Américaine directed by Mathieu Kassovitz and starring Jean Reno. Whether watching the movie or listening to the album, one will quickly realize that Bruno Coulais hasn't written the average serial killer score. The main title sequence ("Les Rivières Pourpres") begins with a disturbing close-up traveling over a decaying corpse, before widening to a tracking shot of a car driving on a mountain road. Coulais begins this cue with just a few instruments (synths, percussion, guitars, flutes) and establishes a light theme that contrasts with the horror on-screen. Then, as the shot grows and the camera embraces the magnificent landscape, Coulais builds a lullaby-like motif into a wide crescendo, layering on one section of the orchestra after another. String

portamenti add a level of discomfort, but winds and brass majestically punctuate the piece.

Most of the other cues follow a similar pattern: A simple motif crescendos into a full orchestral rendition (think of Ravel's *Bolero*). Still, the variety of themes prevents the album from being boring. As the film's mystery is driven by a little girl's death, the use of a lullaby-like main motif throughout the movie is logical and effective. The action sequences ("L'Hélicoptère," "La Course," "La Poursuite") are energized by sophisticated syncopated percussion and unexpected crescendos. One may object that this "crescendo" approach adds excessive bombast: "Le Crucifié," for example, with its droning and odd sounds, is a good piece of music, but it simply reinforces the shocking on-screen images rather than providing counterpoint.

With the exception of a few suspense cues, Bruno Coulais cleverly avoids most of the clichés of the "psycho thriller" genre and delivers a coherent (and audible!) score. As an album the music holds up well—plus there are CD-ROM bonuses. It's also worth noting that the score is orchestrated by Coulais himself and enhanced by the precise performance of the Paris Philharmonic Orchestra under the baton of Christophe Guiot. —

Jean-Michel Cavrois

Highlander: Endgame ★ 1/2

STEPHEN GRAZIANO,
NICK GLENNIE-SMITH, VARIOUS
GNP Crescendo GNPD 8067
15 tracks - 62:29

There should be no female immortals. Female immortals diminish the tragedy of being immortal—the tragedy of being immortal is terrible loneliness. I was sad for Connor in the first *Highlander* when Heather died. Female immortals are terrible and ruin *Highlander*. I scoffed at and stopped watching the *Highlander* TV show when a female immortal first appeared.



There is also a female immortal in *Highlander: Endgame*, so *Highlander: Endgame* can burn in hell.

Highlander: Endgame features two composers, both of whom are represented on GNP Crescendo's album. The tracks are divided by composer, so this doesn't indicate much collaboration (at the least, "Heather Cuts Her Hair" is credited to both Stephen Graziano—TV's *Dawson's Creek*—and Nick Glennie-Smith). Graziano's music is straightforward and benign considering the context. If you were tired of this after *Braveheart* this will surely finish you off. It's the same in theory, but even if you liked *Braveheart*, these synths aren't well-disguised by the acoustic touches and samples.

The main *Endgame* theme, as with "Heather Cuts Her Hair," sounds like *Pocahontas* meets Joe Hisaishi's version of James Horner's Scottish/Irish themes. As far as I can tell, Nick Glennie-Smith (*The Lion King II: Simba's Pride*, *Home Alone 3*) wrote it, but I can't make it through all of Graziano's stuff a second time just to double-check. Graziano's and Glennie-Smith's music may as well be one. Glennie-Smith's has a few more upbeat sections and a more noticeable theme, plus more techno influence in the action tracks. Nonetheless, Glennie-Smith's music is as budget-constrained and super-lackluster as Graziano's.

The highlight of the *Endgame* album is the first cut, a Graziano arrangement of the "Bonny Portmore" traditional sung by Jennifer McNeil. The subdued synth string backdrop isn't much to speak of, but the melody's sweet (with a turn

or two similar to a *Braveheart* theme) and the vocals are clean. The composers and/or producers should have milked this tune for more mileage as underscore. Overall, for a predominantly synth album this is still decent fare, and the occasional vocals add just enough real color to bring the music to life. Chris Neel's "In Memory of Connor" closes out this album even though it was not used in the film. —J.Z.K.

Clash of the Titans (1981)

★★★ 1/2

LAURENCE ROSENTHAL

PEG A28693 • 17 tracks - 47:28

Rleased during what some would call a Golden Age of sci-fi and fantasy pictures in the early '80s, *Clash of the Titans* was Ray Harryhausen's swan song as the master of fantasy film special effects. The period also saw his influence being overtaken by a legion of computer-savvy effects aces who'd been brought up on his films. *Clash* was a clear attempt to both recapture the magic of Harryhausen's best film, *Jason and the Argonauts* (by gathering a stellar cast of British thespians, Laurence Olivier included, to play the Olympian gods who monitor and manipulate the story of Perseus), and to compete with *Star Wars* (by mounting the film with a bigger budget than Harryhausen's earlier works and appeal to the Lucasfilm audience by inserting an R2-D2-like robot owl for comic relief).

By the time of *Clash*'s release, a prime ingredient necessary in any major league sci-fi or fantasy film was a symphonically scaled, romantic score, hopefully performed by the London Symphony Orchestra. John Williams had laid down this precedent with *Star Wars*, *Superman* and *The Empire Strikes Back*—such was the impact on Hollywood film scores that almost any element associated with Williams' work was deemed marketable, to the point where the soundtrack LP for *Clash of the Titans* became the first album I'm aware of to

credit an orchestrator (veteran Herbert Spencer, the primary orchestrator of Williams' blockbuster period) on its front cover.

Rosenthal's *Clash of the Titans* score, while as romantic and tuneful as many of Williams' works, was more modest in its orchestral forces. In a way, this made the music a more appropriate companion to the special effects which, while as brilliantly designed as any of Harryhausen's earlier work, still came across as quaint to 1981 audiences. Rosenthal was a composer who could tackle just about any subject matter, but he always seemed more at home with small-scale drama than the silliness of *Clash of the Titans* or the earlier disaster potboiler *Meteor*. *Clash*'s main title is bright and optimistic, particularly beautiful in a soaring bridge section, and ornamented throughout with chimes and delicate percussive effects that speak to an almost child-like sense of storytelling.

The highlight of the score is Rosenthal's gorgeous romantic theme for Perseus and Andromeda, a melody that transcends the rest of the work. The remaining score hits all the proper marks as Rosenthal underscores Harryhausen creatures that are both hideous ("The Kraken," "Medusa") and beautiful ("Pegasus"). But ultimately the legacy of John Williams drains the imaginative possibilities out of the work. Harryhausen's best films received bold, stylized scores by the likes of Bernard Herrmann (*Jason and the Argonauts*, *The Seventh Voyage of Sinbad*), Jerome Moross (*The Valley of Gwangi*) and Miklós Rózsa (*The Golden Voyage of Sinbad*). That's tough competition, and while Rosenthal's *Clash of the Titans* score is well-remembered as a highlight of its period (and sounds remarkably vibrant compared to today's genre scoring), like the film itself it can't quite measure up to its predecessors of Harryhausen's own Golden Age.

This long-promised release

(continued on page 47)

Who did it?

What is it?

To buy or not to buy?



The Best Years of Our Lives

★★★★

HUGO FRIEDHOFFER
Label "X" LXCD 14
11 tracks - 46:11

This Label X production was remixed and remastered by John Steven Lasher from the 1979 LP for which Franco Collura conducted a re-recording based on a reconstruction from Friedhofer's piano-conductor score. Whew! Friedhofer won the Academy Award for his vivid music that elevated Samuel Goldwyn's production about American soldiers returning to their normal home lives after World War II. Royal S. Brown's amazingly extensive liner notes, borrowed from the original LP, say more than enough about the music.

Friedhofer's work is prominent in the film, completely memorable and especially influential on people like, say... John Williams. On the other hand, there's a fair amount of Copland here to begin with. Since this recording is 20 years old, it doesn't suffer from the aesthetic problems of many of today's re-recordings (perhaps sufficient time was given to getting good performances). Now, after the remastering, there's little more to ask for. This is both a fine score and production.



Devil's Dance

★★★ 1/2

JOHN WILLIAMS,
JOHN MORRIS, VARIOUS
Deutsche Grammophon
289 463 483-2
13 tracks - 69:06
This is a theme album compil-

ing "devilish," "dark" and "spooky" pieces for solo violin and piano. The standout track is the title cut "Devil's Dance" from *The Witches of Eastwick*, notable because Williams arranged it himself specifically for this album. Pianist Jonathan Feldman arranged John Morris' "A Transylvanian Lullaby" from *Young Frankenstein* also just for this DG release. Other highlights include Camille Saint-Saëns' well-known *Danse Macabre* and Erich Korngold's expansive *Caprice Fantastique (wichtelmännchen)*.

Williams fans will want to pick this up for "Devil's Dance" alone. That and Morris' piece are the only film music on the album, but the concert works are in the same mold (and are equally accessible). Gil Shaham and Feldman are both dynamic performers, but listen up: These are chamber pieces. That means there is no orchestra, just a violin and piano. Also, the back of the album warns that "on this CD the devil is at work. Please refrain from pushing the '<<' button when you come to track 1!!!"



Lost Liners

★★★

MICHAEL WHALEN
Michael Whalen Music
Promotional
18 tracks - 53:25

Lost Liners is a PBS television documentary about the sinking and subsequent discoveries of three luxury liners. Due to the non-narrative format of the program, Michael Whalen's score has little of the musical thematic development that is all but required in a feature film. The noble and effective main theme appears in "An Age Gone By" and is later echoed by a brass solo. But unfortunately, the theme is never expanded or developed after its first appearance.

This score has many factors working against it, but there are good points. Whalen's use of strings is reminiscent of John Barry's epic themes (ala *High Road to China*). "Two Families" is a pleasant piano-driven melody, while "A Lady Travels Alone" features the main theme attractively performed on solo acoustic guitar. "The Immigrant Trade" uses the oscillating strings first heard in "The World Changed" and makes a buoyant finish for the score.



Michael Jordan to the MAX

★★ 1/2

JOHN DEBNEY, VARIOUS
Chapter III CHA 1007-2
12 tracks - 41:56

What better way to pad Michael Jordan's bank account than to celebrate his successes on a screen the size of a large house? This compilation soundtrack to the IMAX film is about what you'd expect from such a venture: a bunch of rah-rah songs, ranging from Fatboy Slim to Bob Marley, that ostensibly capture the emotion and energy of everyone's favorite basketball star. The expected inclusion of songs like "Sweet Home Chicago" and "Be Like Mike" are offset by generic techno-rap tracks ("That Feelin'") and the occasional oddball song (Alan Parsons Project's "Sirius").

This latest entry in the "Film-Composers-Go-IMAX" series lets John Debney wander into Zimmer/James Newton Howard territory. Debney's score (5:02 worth) features large-scale orchestral heroics that are in the melodic vein of his writing for "SeaQuest DSV," but with plenty of rhythmic electronic sampling to balance the load. It doesn't sound much like Debney's earlier scores, but then again, it doesn't sound like anything spectacularly innovative: Mancina via Zimmer via Howard via whoever.



Prime Time

★★

VARIOUS
Sonic Images SID 8922
21 tracks - 57:48

Sonic Images has taken a few notes from Silva Screen's repackaging masters and cobbled together its numerous television-score releases into an hour-long compilation of television music, ranging from *Babylon 5* to *Lonesome Dove*, along with a handful of remixes of your favorite TV themes. Much of this music comes in tiny snippets, so it helps to have a rudimentary knowledge of the music beforehand. If you're a fan of TV music...

ably straightforward theme for *Lois and Clark* rolls around, it sounds a whole lot better than it actually is. On the whole this venture seems like a money-making scheme rather than an attempt to fashion a coherent album out of music that wasn't all that hot to begin with. Poledouris' sweeping main theme for "Lonesome Dove" sticks out like a sore thumb on this album—the real thing in a sea of imitators.



Spellbound: Great Film Themes in Original Versions

★★

WILLIAM WALTON, NINO ROTA,
VARIOUS
Memoir CDMOIR 451
17 tracks - 75:08

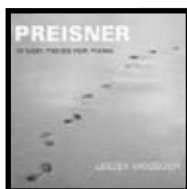
Said "remixes" are pretty atrocious, and by the time Jay Gruska's agree-The compilation includes excerpts from Walton's *Henry V* and *The First of the Few*, Nino Rota's *Obsession* and *The Glass Mountain*, and, of course, Rózsa's *Spellbound*. Composers Allan Gray, Brian Easdale, Anton Karas, Richard Addinsell and Charles Williams are also represented. Most of the music is quality writing, but it's hard to listen to in this format (which may be the best we can get)—especially the heavier, crashing passages. The album packaging stinks, and while the liner notes by David Wishart are thorough, they don't make the music sound any better.

These themes are in their "original" versions all right... they've been transferred and remastered direct from the 78-rpms. All of this music was written in the 1940s and it all sounds like it, not just stylistically but also as far as recording and sound quality are concerned. Sure, the music's on a CD, but it has horrendously flat and compressed mono sound, even if many of the pops have been cleaned out of the mix.

Who did it?

What is it?

To buy or not to buy?



Preisner:
10 Easy Pieces for Piano
★★★ 1/2

ZBIGNIEW PREISNER
EMI 7243 5 56971 2 7
10 tracks - 53:31

Zbigniew Preisner (*Colors* trilogy) wanted to do something simple after his recent, large-scale *Requiem for My Friend* (a tribute to late director Krzysztof Kieslowski). The result is *10 Easy Pieces for Piano*, written especially for regular collaborator Leszek Mozdzier. Preisner claims to have little or no style, drawing his influences from virtually any medium *except* existing music. This bold statement considered, the music here is rote. This style is generally a combination of new age and underscore. Single-line melodies float over tenuous arpeggiations—there's a ton of space.

As the title suggests, these works do have an exercise/practice-piece feel. They touch on a hodgepodge of styles, as if working out techniques for the performer while trying to sustain his/her interest with melody and repetitive figures. Still, there's a tragic similarity of tone throughout. It's hellishly difficult to get through to the end of the album—it may work better as quality dinner party music. Mozdzier's performance, aside from the occasional jarring flub, is fine. The liner notes are extensive with snippets of each piece's melody.



Sunshine
★★★ 1/2

MAURICE JARRE
Milan 73138-35902-2
7 tracks - 36:05

Sunshine, Maurice Jarre's latest score for Istvan Szabo's Hungarian epic (starring Ralph Fiennes in three roles), revisits the sweeping, melodic style that the composer had all but abandoned until recent years. This film, about three generations of a Hungarian Jewish family in the 20th century, is vast and sprawling, but also deeply personal. All this is reflected in Jarre's music, especially on the opening title track which seems tailored for future concert hall presentation. This main theme begins with a beautiful piano solo, which then builds for full orchestra. It's extremely melodic and shows up in many incarnations throughout the score.

The last track, "The Sonnenscheins," incorporates a choir and soprano to re-invent the main theme one more time. It feels like you've been on a musical journey with this family—a task which Jarre handles deftly. The CD is remarkably short for a three-hour epic, but Jarre often uses the same motifs over and over, from the patriotic flourishes to the more intimate moments. Perhaps the album length helps to weed out this repetition. If you've been avoiding Jarre's scores in recent years, this is the one that should win you back.



Brewster McCloud
★★

GENE PAGE, VARIOUS
Chapter III CHA 1004-2
15 tracks - 31:50

If you can figure out this Robert Altman film (about a boy whose aspiration is to fly inside the Astrodome) then you're probably better suited to describe this album than I am. What exactly spurred Chapter III to rerelease this album is not exactly clear—a slavish desire to immortalize the canon of Altman films through music, perhaps—so if you're in the mood to relive the outright weirdness that characterized much of Altman's '70s output, go right ahead.

The vocals that comprise the first half of the album are entertaining in a kitschy retro-'70s kind of way ("Lift Every Voice and Sing" is admittedly infectious), but on the whole they feel a lot longer than they actually are. Gene Page's orchestral cues (about 10 minutes worth) are about what you'd expect from '70s orchestral scoring: heavily rhythmic jazz-ensemble writing with the occasional passage for strings. But dig that groovy guitar work in "Two in the Bush," baby!



The Tao of Steve
★

JOE DELIA, VARIOUS
Milan 73138-35912-2
18 tracks - 36:41

Joe Delia's *The Tao of Steve* amounts to a mere three minutes and 46 seconds of music. This is surprisingly more than enough to get the point across. Intolerable songs and dialogue tracks make up the bulk of the album, and then Delia's music offers no theme—this all makes for an aimless and painful listening experience.

This release contains nothing of interest to film score fans. The Delia material alternates between predictable country western arrangements and Hawaiian luau motifs—an inappropriate mix of two opposing styles that make the album all the more intolerable. There's nothing memorable and the electric guitar-accordion combination woefully replaces an orchestral accompaniment. Delia's score lacks musical excitement and merely parrots the songs. The vocals are substandard, and the dialogue is plain annoying.

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(continued from page 44)

from PEG restores three cues to the score: "Argos Destroyed," "Andromeda" and the creepy "River Styx," adding almost 10 minutes of music—fans of the score will find it a well-produced treat, and the "River Styx" cue is memorably atmospheric and creepy —**Jeff Bond**

The Infernal Trio (1974) ★★ ★

1/2
ENNIO MORRICONE

Screen Trax CDST 320 • 14 tracks - 42:35

Ennio Morricone has never exactly followed convention, and for this 1974 Francis Girod film, he wrote one of his most unexpected scores. The liner notes describe the film thus: "A lawyer and two German refugee sisters contrive, to make ends meet, to cheat insurance companies, commit[ting] several murders and then melting the bodies of their victims in sulphuric acid." Sounds like a barrel of laughs. This new album opens with "Acid and Charm," an old-fashioned waltz. (It also features Edda Dell'Orso, albeit briefly, adding her touch over the melody.) What follows is simply disturbing: "Rag Nuziale" begins as a piece of ragtime swing, before it develops into one of the most bizarre, synthesized concoctions Morricone has ever dreamt up. Various layers of peculiar, dashing synths build to create one of the oddest sounds imaginable. And in case the listener is not yet scratching his head in pure bewilderment, Morricone does the sensible thing and adds the sound of a woman's orgasmic moans (three minutes into the track, if you're in a hurry).

The most conventional thing in this score is the main theme, first heard in the six-minute third track, a pop-flavored piece more representative of what Morricone was writing at the time. Again, it doesn't exactly conjure up images of lawyers drowning insurance salesmen in sulfuric acid, but it's an enjoyable piece with a hint of mystery. The best cue title is cer-

tainly "Sinfonietta—Requiem for Sulphuric Acid."

This album represents the first time this impressive score has been available on CD. It dispenses with two cues from the original LP (which were composed for a different film in the first place), but more than compensates by adding seven previously unheard cuts (though these are mostly variations on the existing material). Morricone fans will love it, since it sounds like Morricone was actually on acid while writing the music for the acid-drowning scenes. But the rest of the world be warned: *Once Upon a Time in America*, it ain't!

—**James Southall**

Born Free (1966) ★★ ★★

JOHN BARRY

Varèse Sarabande 302 066 084 2
18 tracks - 53:35

John Barry's first two Oscars came for *Born Free*, which was probably the first film that allowed him to turn on his "landscape music" button (that is now apparently left on for most films). Still, *Born Free* has more in common with *Goldfinger* and *You Only Live Twice* than it does with *Out of Africa* and *Dances with Wolves*. I suspect that this will only serve to make this score appeal all the more to the casual film music listener.

The most famous part of Barry's *Born Free* (the main title, of course) turned into one of the most-covered songs in history (though Matt Monro's original remains the definitive version); Barry has admitted that he never needed to work again after *Born Free*—the royalties from the song were that great. Varèse chose (wisely) not to include a vocal version for this new recording with the Royal Scottish National Orchestra conducted by Frederic Talgorn, opting instead for purely orchestral versions of both the opening and closing titles.

There's actually far more to the rest of the score than one might imagine. The highlights are Barry's playful music for

the gentler sections of the story ("Elsa at Play"), and his action-oriented writing ("The Hunt," "Elephant Stampede") which features a rawness that instantly evokes his Bond scores of the period. This is a million miles from the deliberate, tight action music he would move to later in his career. It's interesting to note how the progression of Barry's personality is reflected in the progression of his music: back in the times of *Born Free*, the music has a certain eagerness to please; a fresh and charming sound—these days, of course, it's mature and finely honed, if not somewhat predictable.

Save for a poor-quality bootleg, this classic score has never been available on CD before, which makes this a welcome album. The performance is fine and the recording is sumptuous. Several of the cues were not on the original LP (or even in the film) and are being heard for the first time (though curiously, Varèse has also dropped some music that was on the original album).

While it is not as immediately striking as some of Barry's other scores of the period, *Born Free* is still enjoyable. Plus, it's fascinating to see Barry score one of his sweeping '90s-style films with his '60s-style idiom. As with the releases of *Somewhere in Time*, *Out of Africa* and *Body Heat*, Varèse comes out a winner with *Born Free*.

—**J.S.**

Hammett (1982) ★★ ★

JOHN BARRY

Prometheus PCR 506 • 18 tracks - 43:37

John Barry has a knack for writing fine jazz scores that are completely unique in style and recognizably Barry. His jazzier efforts range from *The Icress File* to *The Cotton Club* and his little-known score to the 1982 film, *Hammett*. For many years, the entire *Hammett* score remained unreleased, until Silva Records presented a re-recording of the *Hammett* main titles on their John Barry *Zulu* compilation. Prometheus now presents the complete *Hammett* score (25:33), along with source

music tracks (18:04), on this limited edition CD.

Hammett is not groundbreaking and doesn't resonate as strongly as a score like the classic *Body Heat*. For that reason (and the fact that the film was not a success) *Hammett* obtained little repute. Regardless, this is a small gem of a score and a recommended addition to one's Barry library. *Hammett* is not simply a jazz score; listeners shouldn't expect a mere repeat of the subdued *Playing by Heart* style; *Hammett* riles up many more emotions than a simple "lounge" feeling. It changes moods often, shifting from intimate jazz to ethnic Chinese music to dark suspense tracks.



The Chinese music (similar to Barry's *You Only Live Twice*) accompanies the film's brief Chinatown sequences—the "plucky" ethnic sounds might be a bit off-putting to those unfamiliar with the film. The suspense music is comparable to that in *Body Heat*, with agitated strings and resonant piano chords. The score's changing tone summons a palette of emotions, and is still a coherent listening experience thanks to the strong, oft-appearing theme for the title character.

The main titles are doubtless the finest piece of music on the album—they're as elegant and as smooth as Barry's jazz of *Playing by Heart*. There's little wonder why Silva used this track on the *Zulu* album. Barry's *Hammett* main titles will surely echo in your mind long after you hear them.

—**Michael Dougherty**

Cinema of Dreams

BASEBALL ISN'T THE ONLY MEANINGFUL BOND BETWEEN FATHERS AND SONS

by **Brian McVickar**

At the close of the Kevin Costner-led baseball fantasy film *Field of Dreams*, the idealistic character of Ray Kinsella finally engineers a touching reconciliation with his late father, whom he had been estranged from for nearly 20 years. As the strains of James Horner's glowing score arch ever upward, Ray innocently asks his father, a former failed ballplayer, "Wanna play catch?" The result provides them a shared experience through which they both discover peace—and leaves nary a dry eye in the male portion of the viewing audience. Why does such an emotional reaction occur? I believe that most men admire Ray's taking the opportunity he's given to settle lingering, troubling issues with his late father by sharing the one interest that connects them—a passion for baseball.

What does this have to do with film music, you may wonder? Well, for those of us who carry no passion for baseball, we were forced to discover other avenues by which we might forge a decent father/son relationship. This is my story of how film music became a bridge between my father and me, finally strengthened in the years before his sudden death in November 1994. It is slightly easier to write of this since his passing is now six years old, but after reading in *Film Score Monthly* about Jon and Al Kaplan dealing with the recent passing of their father, I noted the similarities and felt it appropriate to offer up a remembrance of my own *Field of Dreams*.

I think my father was always a bit of an eccentric when it came to music, especially compared to the rest of his generation. It's one of the major traits I've inherited from him. Sure, he enjoyed the pop music of his day, but it most likely surprised his friends when they ran across his albums of pipe organ music, big band, classical and, of course, film scores. What I found odd was that he never considered himself a film score fan, just a fan of good music. Regardless, it helped introduce me to the world of film music and also built a common ground on which my father and I could always meet.

He was a real Jerry Goldsmith fan without completely realizing it. As a kid, he had me watch *Patton* and *The Blue Max* simply for the marvelous music, which began my now

fully developed fascination with all things Goldsmith. Many of his favorite films ended up being scored by Goldsmith, from the aforementioned titles to *In Like Flint*, *Von Ryan's Express*, and *Tora!Tora!Tora!*. We both were, and I still am, amazed at Goldsmith's ability to successfully span genres and, more specifically, wring genuine emotion from supposedly tough, masculine films. And to boot, we loved those evocative melodies of his! My dad helped me discover some early film score gems from before 1979's *Star Trek: The Motion Picture*, where my Goldsmith collection began. I've always thought it very sad that he died the year before Sony's full score release of *The Blue Max*, his personal favorite, and sadder still now that he has missed the splendid expanded album for *Star Trek: The Motion Picture*. It would have given him great joy to add these to his collection.

The Tape That Binds

My awkward and awful teen years swooped onto the scene, what with peer pressure pushing from one side and my own burgeoning identity struggling against it, causing my dad and me to drift apart. It hurt him quite a bit. Maybe I felt that my connection to him hindered my unwise attempts to connect with school's vapid peer groups. During this time, our relationship received life support by way of our monthly excursions to my doctor, several hours away. These daylong trips were a break from school for me, from work for him, and a chance to connect again over film music. I was able to introduce him to then-new favorite James Horner, whose music I found utterly beguiling. He found *Krull* bombastic but enjoyed *The Rocketeer* and Horner's *Trek* and animated film scores. Plus, there was always John Williams' music to revel in, while I tried tentatively to interest him in Elfman, Silvestri and Chris Young. It was the best of times due to these isolated days devoted to sharing our interest, yet the worst of times when we would return to our separate lives as confused teen and misunderstanding parent.

College began a positive renewal

of our father/son relationship. I grew more proud of our similarities. As a film major, I found new favorites in the classics and a treasure trove of wonderful music, composed by such talents as Franz Waxman, Bernard Herrmann and Miklós Rózsa. This fueled our fervent passion for great music and great film scores. He became again a knowledgeable sounding board off which to bounce many new discoveries. After hearing Shirley Walker's *Batman: Mask of the Phantasm*, he recommended to me Caesar Franck's *Symphony No. 1* as an ideal counterpart. He wondered about Alex North's unused score for *2001* and its modern attributes, but I never had the chance to play it for him.

The horrible occurrence took place in the fall of my senior year at college. The last time I had seen my dad had been a month prior; the last time I had spoken to him two weeks past. I received a call from my mother saying he had suffered some kind of stroke, due to a blockage on the left side of his brain, and I immediately raced home. He descended into a coma, but only for a brief 32 hours, after which the doctors announced there would be no recovery.

His wake took place four days later, followed shortly by the funeral. It goes without saying that the wake was an odd experience, seeing my father lying inert and peaceful in a casket just inches away from me. I couldn't imagine not giving him some memento to carry with him. I slowly pulled from my coat pocket a compilation tape I had made for him during my last visit home,

I nestled
the tape in
his pocket,
content that
we could
continue
sharing our
love of film
music...

one side filled with Herrmann classics, the opposite with immortal Goldsmith scores such as *Masada* and *Capricorn One*. I quietly nestled the tape into his coat pocket, somehow content in the hope that we could continue sharing our love of film music throughout the rest of my life. And maybe if I am able to meet him again in some strange fashion, as the fictional Ray Kinsella crossed paths with his late father in the cornfields of Iowa, I can catch him with the question, "Hey, Dad, wanna listen to *The Blue Max*?"

FSM

COMPLETE ORIGINAL SCORE BY ELMER BERNSTEIN

FROM THE TERRACE

From the Terrace is both a romance, and one man's struggle between society's expectations and his own conscience. Director Mark Robson's widescreen canvas and the film's intimate settings meant that the scale of Elmer Bernstein's score had to be subdued to match—he spoke to the undercurrent of emotion running through the main character of Paul Newman without overwhelming the movie. Bernstein's score opens boldly with a soaring and deeply passionate love theme—which consequently disappears from the lengthy film, only to resurface halfway into the movie, when Newman's character of Alfred Eaton begins a love affair with Natalie Benzinger (Ina Balin). The score grows in complexity with a strained waltz theme that underscores Newman's misguided dalliance with a sexy, manipulative socialite Mary St. John (Joanne Woodward).

Bernstein's score is varied and rich, marking a middle ground between the lush soap operatics of the Golden Age and the leaner, modernistic style of the '60s. The composer wrote bustling, rhythmic traveling music that evolved into a bright and bucolic treatment of the protagonist's return from the war; impressionistic and haunting dramatic underscoring of his family's internal squabbling; staccato, agitated accompaniment for confrontation with his mother's lover; and bold action music. Between the dark, brooding mood, Bernstein opens the score up with a taste of his distinctive Americana brass sound and a brash fanfare for Wall Street.

Bernstein is unequaled in his instincts and taste when it comes to concluding a score—he has written some of the most sublime musical finales ever to be heard in films, and *From the Terrace's* concluding chords belong in the company of such other Bernstein finales as *To Kill a Mockingbird* and *The Ten Commandments*. Of particular note is the vaulting, propulsive moment that occurs as Newman rushes to embrace Balin near the end of the film. Bernstein's score is timeless and he was actually able to apply a similar approach to Martin Scorsese's period adaptation of *The Age of Innocence* more than 30 years later.

FSM presents *From the Terrace* in its entirety, for the first time ever—more than 70 minutes of richly melodic and elegant music by a master of dramatic film scoring—in STEREO!



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FROM THE TERRACE

1. Love Theme	1:30	14. First Meeting	1:28
2. Homecoming	6:40	15. Awakening	4:57
3. Recriminations	2:45	16. Valse Nocturne	
4. In the Morning	5:02	(Anton Arensky)	1:28
5. Mary, Mary, Quite Contrary	3:58	17. The Real Thing	6:38
6. In the Bushes	2:17	18. Unexpected Encounter	3:24
7. Confession	3:12	19. Rejection	2:19
8. Romance (Walter Donaldson		20. Rendezvous	3:41
& Edgar Leslie)	1:40	21. Clandestine Meeting	4:05
9. Morte, Morte	0:58	22. Les Adieux	2:27
10. Mary, Mary	1:47	23. Peace at Last	2:43
11. Thin Ice	3:21	Total time: 71:27	
12. Wall Street	1:32	Produced by	
13. Long Distance	2:46	Nick Redman & Lukas Kendall	

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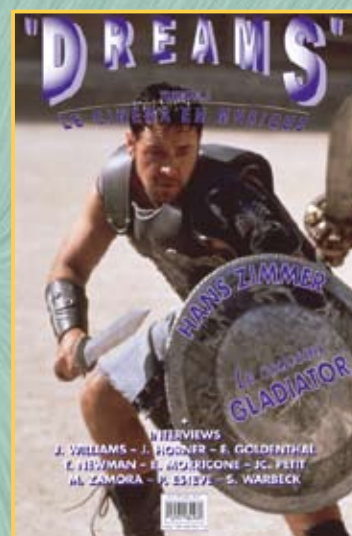
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